

Structuralism in Modern Arabic Criticism

PRESENTED BY:

ABD AL - QĀDIR K. AL - MARZŪQĪ

THESIS SUBMITTED TO THE UNIVERSITY OF EDINBURGH

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

IN THE FACULTY OF ARTS

1997



TABLE OF CONTENTS

| Subject | PAGE |
|--|--------|
| Dedication | i |
| Declaration | ii |
| Acknowledgements | iii |
| Abstract | v |
| Introduction | vii |
| Chapter One | 1 |
| Artistic Elements in Medieval Arabic Criticism | |
| Form and content | 2 |
| The principle of poetry-- ' <i>Amūd al-Shi'r</i> | 16 |
| Al-Marzuqī's theory of the Principle of Poetry | 23 |
| Conclusion | 26 |
| Chapter Two | 27 |
| Contemporary Arab Literary Criticism | |
| Concept of Traditionalism and Modernism | 28 |
| Form and Content | 27 |
| Al-Dī wān Group | 29 |
| The Ideological Approach and Social Realism | 42 |
| Impressionistic Criticism | 47 |
| Modernism | 50 |
| Chapter Three | 56 |
| Sources of Structuralism in Arab Contemporary Criticism | |

| Subject | PAGE |
|---|-------------|
| Chapter Four | 85 |
| The Phenomena of Structuralism in Modern Arab Criticism | |
| The Structure of the Text | 108 |
| Chapter Five | 136 |
| Analytical Study of Structural Criticism in modern Arab Literature | |
| The introductions on ruins in pre-Islamic poetry | 147 |
| Conclusion | 198 |
| Bibliography | 205 |

Dedication

I dedicate this work to my praiseworthy wife, Sumaya, who helped me to overcome difficulties and gave me a great deal of her love and care and without whom this work would have never seen the light. I also dedicate this work to my two sons, Ammar and Hazim, hoping that it will compensate them for their long suffering while I was so near from them.

DECLARATION

I declare that this thesis is entirely my own composition

Acknowledgements

This work would not have seen the light and would have not come to fruition had it not been for the combined efforts of many devoted workers in the academic field who have not failed to give me all forms of assistance in order to allow this literary work to emerge in its present shape which lies between your hands.

Therefore, it gives pleasure to express my sincere gratitude and sense of indebtedness to the University of Bahrain which has sent me abroad to study for a Ph.D. and undertook to support me financially and morally throughout the period of my studies, thus enabling me to complete my work in the best possible way.

I also offer my genuine thanks and appreciation to Professor Yasir Suleiman who did not save any effort in giving me scholarly advice and guidance and to overcoming the difficulties which I faced since ever this work was conceived until its completion, as a literary work.

I also give my earnest thanks and greatest appreciation to Dr. M. V. McDonald, who has supervised this thesis and gave a great deal of his time, effort and advice until the work was accomplished.

I would like also to express my profuse thanks to my mother-in-law, Mrs. M. Badri, who has given me a great deal of sympathy and care at all stages of my research,

and my abundant thanks go to my father-in-law Mr. Muḥammad Gharib for his help and encouragement to overcome all the difficulties which I faced in the course of my research.

Also I express my many thanks to the staff of the University of Edinburgh library, especially those working in the Inter-library Loan section for their selfless efforts in helping and supplying me with the required references.

Finally, I dedicate this work to the soul of my late beloved father who implanted in me the love of work and study and who taught me to exercise patience in the face of difficulties. I hope that this work is a true fruit of that spirit which was fostered by him.

To all these and others who have lit the path of research and knowledge before me I offer my sincerest gratitude and recognition.

Abstract

The subject of this study, structuralist analysis of modern Arabic literature, consists of three parts. The first part comprises two introductory chapters. The first chapter deals with the most important critical issues of Arabic literature in the Middle Ages, those of sound and meaning, the '*amūd al-shi'r*', and the views of those period's critics on those two critical issues. The second chapter is an explanation of the most important critical trends which have appeared in the Arabic literary movement during the phase of critical revival and renewal; included also is a discussion of the most important critical issues which dominated these trends. These trends are represented by the schools of impressionist criticism, the *Dīwān* group, socialist realism, ideological criticism and modernism.

The second part of this study consists of two main chapters. These are the third chapter which consists of a study of the sources of structuralism in modern Arabic literature through the critical works of some Arab structuralist critics and an exposition of the extent of the influence of European critical schools such those as of de Saussure and Claude Lévi-Strauss on those critics. The fourth chapter is a study of the most important structuralist artistic phenomena in the criticism of Arab structuralists and the relation of these phenomena to their sources in old Arabic criticism with an attempt to find the link between structuralism and 'Abd al-Qāhir al-Jurjānī's theory of construction. These artistic phenomena are: binary opposition, the poetic, textual construction and rhythmic construction.

The third part consists of the fifth chapter, which contains an analytical and practical study of Arabic structuralist criticism through an analysis of the introductions dealing with ruins in five *mu'allaqas* and a demonstration of the structuralist critical methods of analysing those introductions.

Finally, the conclusion contains a summary of the most important conclusions reached in this study on the basis of analysing the structuralist approach in modern Arabic criticism, especially that devoted to the old Arabic poetry (the *mu'allaqas*).

Introduction

Many studies of modern Arabic criticism have been published and these have accompanied the theoretical and practical growth of the subject. A great number of arguments and discussions about it have taken place, through which critics have made their own contributions by way of analysis and the formulation of a critical theory capable of harmonising old Arabic criticism with modern criticism, on the one hand, and with modern European criticism, on the other hand.

Since the second world war and the cultural, scientific and political developments that have accompanied Arabic literature, Arabic criticism has taken directions which accompany these developments, and this has had, sometimes, a negative effect and at some other times a positive one, on the shaping of this criticism. We can identify, through various theoretical studies of Arabic criticism, three critical stages through which Arabic criticism has passed. The first stage is that of emergence and formation and is represented by the old criticism such as that of ‘Abd al-Qāhir al-Jurjānī, al-Jāḥiẓ, Al-Āmidī, al-‘Askarī, al-Qāḍī al-Jurjānī, al-Marzūqī and other critics. They had a clear influence on analysing and critically appraising old Arabic poetry. Perhaps ‘Abd al-Qāhir al-Jurjānī’s theory of construction, propounded in his books (*Dalā’il al-I’jāz and Asrār al-Balāghah*), has made the most important contribution during that period, and its influence continues to bear on our present period. Al-Jurjānī studied the rhetorical image through a full deployment of his literary theory, which entailed something akin to the ideas of construction, which he considered as an organic part of composing poetry without which composition is impossible and can have no value without the context and

the role which it plays in poetry. The composition should not be undertaken for the sake of language ornamentation; rather it is an essential element which co-operates with the grammatical sense in the artistic composition as exemplified by the creative writer's ability to produce his literary material* .

The second stage: This is the period of renaissance and evolution during which Arabic criticism was contemporary to modern literary currents such as classicism, romanticism and realism, extending from the First World War to the end of the Second World War. This stage of Arabic literary criticism was characterised by a struggle between the old and the new and between form and content as a result of the social, political and economic conditions that prevailed in Arab society at the time concerned.

The third stage: This is a period of innovation and coming under the influence of European critical trends. This period extends from the end of the seventies till the present day (1996). Contemporary Arab critics were influenced during this period by the structuralist school and the modernist movement which spread in European literature.

Progressing from the above, the researcher has defined the aim of this study as making a contribution to establishing the origins of modern Arabic criticism and charting its artistic directions in an attempt to reveal these directions and to point out their continuity and discontinuity with old Arabic criticism, by way of correlating theory and practice and identifying the influence of the structuralist approach on the modern Arabic critical movement. For this reason I have pursued the following steps in this study:

* Al-Jurjānī, Abd al-Qāhir *Dalā'il al-I'jāz*, p. 196-197.

First: I have dedicated the first chapter to exploring the most important critical questions which preoccupied the old critics, these being the question of the relation between sound and meaning and the question of the '*amūd al-shi'r*'. I have discussed in this chapter the views of the most important critics at that time, such as al-Jāhiz, al-Jurjānī, al-Qāḍī al-Jurjānī and al-Marzūqī. The question of sound and meaning was of great importance in our critical heritage. Identifying those views helps to identify the critics' positions in this area and in particular that of 'Abd al-Qāhir al-Jurjānī in relation to those views. Through his sophisticated analysis, al-Jurjānī managed to destroy the dualism of sound and meaning, by means of his theory of construction. The theory of construction is a compendium of his critical, linguistic and rhetorical views. According to him, language is a collection of interactive relations that bear an intricate web of emotions and feelings. This becomes apparent and clear through construction which is the composition of sentences and the inspiration of their images. This composition represents the essential advantage and distinction of speech. Al-Jāhiz, also, in his book *al-Bayān wa al-Tabayn*, attempted to tackle the question of sound and meaning from a new perspective compared with his predecessors. He discovered through his efforts the question of choice and authorship which is considered an element of structuralism in modern times.

The question of the '*amūd al-shi'r*' was not less important than other questions in the works of three old critics, who are: al-Āmidī, al-Jurjānī and al-Marzūqī. Each of them had his own theory, distinct from that of the others, in some respects, and in accordance with them in other respects. The importance of this question is revealed

through the dispute between the traditionalists and the innovators during the medieval literary period. The '*amūd al-shi'r*' was inspired, where al-Āmidī is concerned, by the argument about Abu Tammām and al-Buḥturī. Al-Jurjānī also speaks about the poetic '*amūd*' and his theory of it in the context of his argument about Abū al-Ṭayyib al-Mutanabbī. In turn, al-Marzuqī tried in the introduction to his commentary on *Dīwān al-Ḥamāsa* to formulate the conception of the '*amūd al-shi'r*' in a complete and final fashion by means of combining his predecessors' theories on the subject.

In the second chapter, I have given an account of the most important critical currents prevalent in Arabic criticism during its second stage, before and after the Second World War, such as the Dīwān group, social realism, ideological criticism, impressionist criticism and finally a criticism of modernism. The currents of this period are distinguished by philosophical foundations and artistic characteristics stemming from the struggle between the old and the new and from the influences of literary trends imported into Arab society.

The Dīwān group based their critical direction on a revolution in language against music and traditional moulds. They rejected the exploitation of poetic music and the view which considers poetry as material for entertainment and amusement at the expense of human poetic truth. They also rejected any other formula which might compromise the freedom of thought and simplicity of style. According to them the poetic image concentrates on the inspirations of the external image and its psychological dimensions which are linked with the poet's education and his personal culture, and on

psychological characteristics, similar to the elements and the original materials of the image.

The Dīwānites were influenced by English literature, and they were enchanted by the English critics, particularly the romantic ones among them. However, their enchantment with English romantic poetry did not lead them to rejecting and reversing everything. They called for retaining grammar and the foundations of the language; solid expression and the beauty of pure language delivery; innovation on the basis of the Arabic poem and for linking literature with life and the human soul.

Social realism: I have attempted, through my discussion of this current, to demonstrate the most important principles on which it is based. There is no doubt that this current has derived its foundation from the Marxist method and its features did not become clear in Egypt until after the July revolution of 1952 when the currents of socialist culture started to feed into it, thus leading to the emergence of the leftist trend among representatives of this current. Dialectical and historical materialism are the methodological foundation of this current although the cultural and philosophical roots of the critics representing this tendency varied according to their social consciousness, scholarly awareness and subjective experience. Socialist realism in Arabic literature was based on political and social foundations which aimed at creating a social critique whose object is not only knowing the world but also reshaping it.

Ideological criticism: This current is represented by Muḥammad Mandūr after he abandoned the inclination method in literary critique. Perhaps his book *al-Adab wa*

Madhāhibuh, published in 1958, represents his historical conception of the theory of literature. Mandūr raised the banner calling for linking literature with society, by proposing a method which opposes the doctrine of “art for art’s sake”. He is of the view that art and literature have become the guides of life and its continuous progress to the better and to what makes people happier.

Impressionist criticism: Ṭāhā Ḥusayn is the most outstanding representative of this school. He attempted to expound it in a somewhat brief way as it was not based on clear artistic criteria and it depended principally on the critic’s taste and culture in his interpretation of literary works. Ṭāhā Ḥusayn adopted the concept of artistic truth as a foundation on which to base his critical appraisal. Artistic truth, according to Ṭāhā Ḥusayn, is the expression of personal feelings in a language that agrees with life and the prevalent taste of the time. I have attempted, through following Ṭāhā Ḥusayn’s critique, to demonstrate the criteria of his artistic appraisal which are divided into two phases: the first is that of taste and artistic appreciation, and the second that of analysis and reasoning.

Modernism in modern Arabic criticism: Modern Arabic criticism, from the seventies until now, is characterised by the application of critical theories in an attempt to widen the circle of Arabic criticism. This has resulted in the emergence, during this period, of two artistic terms: Modernism and contemporaneity. I have tried to show the procedural distinction between the two concepts, and I have also discussed Adonis’ principle of modernism, which considers that the principle of modernism is the struggle

between a system based on traditionalism and a desire which works to change this system. Western modernism has had a big influence on Adonis' thinking and his modernist manifesto.

The third chapter: This chapter contains a study and a tracking of structuralist sources in modern Arabic critique with an etymological note on the term 'structuralism' in the Arabic and the English languages. I have dwelt in this chapter on the concept of structuralism according to structuralist pioneers such as Jean Piaget and Claude Lévi-Strauss, in addition to a detailed account of de Saussure's structuralist method. It also considers the basis from which the structuralist movement in Europe emerged during the sixties in order to cast its shadows on the movement of modern Arabic criticism in the seventies of this century. I have also considered in this chapter the extent to which developments in the field of linguistics and their influence on the modern linguistic currents resulted in the creation of a favourable ground accompanying the new critical revival. Through his tracking of the sources of structuralism, the researcher has observed that Arab structuralist critics have relied on the same sources although the stylistic formulations vary from one critic to another.

I have also attempted, in this chapter, to ascertain the link between structuralism and the theories of construction according to 'Abd al-Qāhir, and to show the extent to which the Arabic rhetorical heritage is present in Arabic stylistic and structuralist thought.

I concentrate in the forth chapter on artistic phenomena in modern Arabic structuralist criticism. Kamāl Abū Deeb's literary works represent the axis of this chapter, as he is one of the pioneers of structuralist criticism in Arabic literature in view of his many contributions in this area.

Through an examination of structuralist studies, I have tried to shed light on the most important artistic phenomena in Arabic literary criticism which are represented in: (1) binary opposition (2) the poetic (3) textual construction (4) rhythmic construction. I have also attempted to show the extent of affinity between these artistic phenomena and artistic phenomena in old Arabic critique and to elucidate the dialectical relation between these phenomena.

The phenomenon of binary opposition was of particular interest to philosophers such as Hegel and Aristotle and to some of the founders of structuralism in modern times such as the anthropologist Claude Lévi-Strauss . This interest has led to the raising of a question about the position of Arabic criticism in relation to the concept of binary opposition: is it a new concept in relation to Arabic literary heritage? Or does this concept have deep roots in Arabic rhetoric? Progressing from answering this question, I have analysed binary opposition in Abū Deeb' structuralist thinking, through his analysis of pre-Islamic poetry.

The poetic represents the other phenomenon prevalent in Abū Deeb's structuralist studies, though, through our analysis of his literary works and the views of Abd al-Salām Al-Masaddī on the stylistic construction of language, a pressing question

emerges: what is the procedural definition of the poetic? I have come, through my proposed answer to this question, to the conclusion that the poetic is nothing but a kind of imagination.

The textual construction phenomenon: This phenomenon represents an important axis on which structuralists have based their textual analyses. This has led us to discovering the dialectical relation between the structure and the subject and the mutual effect between the idea of the subject, the structure formation and the constituent elements of the text used by the poet in order to express his emotional experience.

Rhythmic construction is a phenomenon which is entirely connected with the textual construction and this has led Abū Deeb to propose a structuralist interpretation of the trends calling for a change of the rhythmic construction of Arabic poetry. The development at which Abū Deeb aims at in his study of rhythm concentrates on formulating structuralist laws which apply to some metres of Arabic poetry such as '*al-Mutadārik*' and '*al-Mutaqārib*' with the object of changing al-Khalil's theory of the Arabic poetry metres.

Progressing from Abū Deeb's foundation of his structuralist interpretation of Arabic rhythm the present researcher has attempted to refute this view and to prove that the *taf'īlas* of al-Khalil's metres are a fundamental prop of poetic rhythm from which poetic texts, old and new, cannot depart, including free verse.

I have devoted the fifth chapter to an analytical and practical study of structuralist critique in Arabic literature through five of the *mu'allaqas*. I have attempted in this chapter to analyse the introduction on ruins in those *mu'allaqas*, progressing from a method proposed here for studying structuralist critical works. This method adopts a horizontal approach for studying pre-Islamic poetry and is based on surveying the phenomenon of the structuralist critics' analysis of the introduction on ruins and a demonstration of the extent of such analysis' effectiveness.

The present researcher has relied in his analytical work on the semantic fields of these introduction of ruins and on explicating the general framework which unites them in an attempt to propose a method different from the analytical studies of pre-Islamic poetry which preceded this study such as those of Susan Stetkevych, Rīṭā 'Awaḍ and Kamāl Abū Deeb.

The present researcher does not dispute the fact that the authors of those studies have made a positive contribution to developing the analytical methods of literary criticism, however he strives, to contribute to the development of those studies and, by so doing, he aims at nothing else than elucidating aspects that have remained obscure, eliminating what he thinks is superfluous and reevaluating some methods which he considers to have been insufficiently appraised. He is also keen in this study to demonstrate the features of old critical questions and to explore the extent of their closeness or remoteness from modern critical thought, on the one hand, and to reveal, on the other hand, their presence in the structuralist trend whether in modern European or modern Arabic criticism.

Chapter One
Artistic Elements in
Medieval Arabic Criticism

Modern Arab criticism embraces a variety of approaches based on various literary sources, e.g. Marxism, Impressionism, Romanticism, and Classicism. In spite of the inherent differences between these approaches, the major topics of criticism - form and content and the '*amūd al-Shi'r*' (principle of poetry) - have been studied and analysed by critics of each method. There appear to be no major differences among the various types of criticism mentioned above, save style and manner of presentation.

This study aims to trace the major elements in medieval Arab criticism, specifically, form and content and '*amūd al-Shi'r*'. Many medieval critics have stated their own vision with regards to the analysis of the aforementioned phenomena. A sample of such critics includes: Abū al-Qāsim al-Ḥasan b. Bishr al-Āmidī (370 A. H), 'Abd al-Qāhir al-Jurjānī (471 A. H), Abū 'Uthmān 'Amr b. Baḥr al-Jāḥiẓ (255 A. H), al-Qāḍī 'Alī b. 'Abd al-'Azīz al-Jurjānī (366 A. H) and Abū 'Alī Aḥmad b. Muḥammad al-Marzūqī (421 A. H). This chapter will present the elements of critical phenomena important to these men.

FORM AND CONTENT

This phenomenon is one of the most important features in the work of Arab literary critics who go so far as to consider form and content the main subject of literary analysis, and therefore, an essential element of literary discourse. Literary form (*al-lafẓ*) is used in two senses: the rhythm of the sentence, and the content. Content (*al-ma'nā*) in medieval Arab writing has four senses: the speaker's intention; the general idea which arises from the interpretation of the poetic material; philosophical and ethical ideas; and imagination and unusual comparisons. An idea of the use of these terms, form and content, can be derived from any one of the very frequent appearance of the terms in the writing of medieval Arab critics. Al-Jāḥiẓ writes:

“Meanings are everywhere. Anyone can access them, be they Arab or non-Arab, peasant or Bedouin. But poetry is formulation and a kind of portrayal”¹

According to al-Jāḥiẓ’s statement, meanings and sounds exist before the constituent parts of sentences. Hence, meanings are everywhere, like a list of words in a dictionary, ready to reform words into reasonable sentences. The second part of al-Jāḥiẓ’s statement “but poetry is a kind of formulation and imagination” qualifies poetry as something which incorporates more than the mere putting together of words into self contained structural units.

On the other hand, al-Jāḥiẓ places emphasis on the congruence between meaning and sound. He divides this into four types:- congruence between meaning and sound; congruence between one word and another word; congruence between utterance and the audience; and congruence between utterance and the context, *muqtaḍā al-ḥāl*.

In fact, the above four consistencies exist in speech, are very important for any speaker and audience, and could be called grammatical consistencies and pragmatic.

Some Arab literary researchers have thought that al-Jāḥiẓ gives priority to form while ignoring meaning, and so consider him a leader of the school of form.

Al-Jāḥiẓ specifies certain characteristics which he believes are paramount for efficient thinking on the part of the reader. “Noble expressions which have been chosen

¹ "المعاني مطروحة في الطريق يعرفها العربي والعجمي، والبدوي والقروي، فانما الشعر صياغة
، وجنس من التصوير " .

الجاحظ ، ابو عثمان عمرو بن بحر . الحيوان ، الجزء الثالث ، ص ١٣١-١٣٢ ، الطبعة الثانية ،
تحقيق عبدالسلام محمد هارون ، ١٩٦٥ .

over others and which are simple and free from redundancy are attractive and appealing to the intellect.”² He continues:

the expression should not be vulgar and unusual unless the speaker is a nomad. Unusual speech will be understood only by unusual people, just as vulgar speech will only be understood by vulgar people. There are different levels of speech, reflecting the different levels of people’s understanding. Therefore, speech contains eloquent and non-eloquent and witty elements alike, and people use speech of these types for praise and condemnation alike.”³

The main points of al-Jāḥiẓ, as represented in this excerpt, are: form should be simple; the words in that form should be appropriate to the subject; the form should not be eccentric but adequate to the reader’s thought; and the diction should not be arcane, but understood by all.

Al-Jāḥiẓ implicitly gives priority to form when he rejects the definition of rhetoric given by al-‘Attābī. In al-‘Attābī’s opinion the rhetorician explains or persuades his audience of his point of view. This process defines the speaker as a rhetorician. But al-Jāḥiẓ does not agree with that definition because al-‘Attābī ignores literary form. According to al-‘Attābī, even the non-Arab could communicate his intention successfully using incorrect words to both the intellectual and the layman. Al-Jāḥiẓ would not consider this rhetoric. He writes:

² "فمتى كان اللفظ كريما في نفسه ، متخيّرا من جنسه ، وكان سليما من الفضول بريئا من التعقيد ، حبيب الى النفس ، واتصل بالاذهان ، والتحم بالعقول " .

الجاحظ . البيان والتبيين ، الجزء الثاني ، ص ٦ ، الطبعة الثانية ، تحقيق : حسن السندوبي ، ١٩٣٢ .

³ " كما انه لا ينبغي أن يكون اللفظ عاميا ، وساقطا سوقيا ، فإنّ الوحشي من الكلام يفهمه الوحشي من الناس ، كما يفهم السوقي رطانة السوقي وكلام الناس في طبقات ، كما أنّ الناس أنفسهم في طبقات ، فمن الكلام الجزل والسخيف والملح والحسن ، والقبيح والسمج .. وبكل قد تكلموا وبكل قد تمادحوا وتعايبوا " . المرجع السابق نفسه . الجزء الاول ، ص ١٣٢-١٣٣ .

al-‘Attābī does not mean that everyone who has the ability to make you understand his intention is eloquent. Nor does he mean that any indigenous person who makes his intention clear using incorrect diction is eloquent. How could such a half-Arabised country person be eloquent as we can understand the speech of the non-Arab peasant who, in reply to the question, “Why did you buy the female donkey?”, responds, ‘To ride it and to produce babies for me.’⁴

The word “to ride” in the Arabic has two different meanings: “to mount” and “to have sex”. The above examples demonstrate that al-Jāḥiẓ was mindful of meaning in his analysis.

With regard to poets who have merely paraphrased the work of others, al-Jāḥiẓ asserts that the poets in his generation are usually seeking to quote a rhetorical and noble meaning from any writer and then attribute it to themselves without acknowledging that they look to the meaning of the words as a guide.⁵

According to al-Jāḥiẓ there are some words and poems whose meanings make sense only to the person who created them, and nobody could copy these. In support of his view, al-Jāḥiẓ cites a few lines from the poet ‘Antara describing a fly:

⁴ - "والعتابي حين زعم أن كل من أفهمك حاجته فهو بليغ لم يعن أن كل من أفهمنا من معاشر المولدين والبلديين قصده ومعناه بالكلام الملحون والمعدول عن جهته والمصروف من حقه انه محكوم له بالبلاغة كيف كان بعد أن نكون قد فهمنا عنه معنى كلام النبطي الذي قيل له ، لم اشترت هذه الاتان ؟ قال : أركبها وتلد لي، وقد علمنا أن معناه كان صحيحا ."
المرجع السابق نفسه ، الجزء الاول ، ص ١٤٥ .

⁵ - " ولا يعلم في الارض شاعر تقدّم في تشبيه مصيب تام ، وفي معنى غريب ، أو في معنى شريف كريم ، أو في بديع مخترع ، الا وكل من جاء من الشعراء من بعده أو معه ، ان هو لم يعد على لفظه فيسرق بعضه أو يدعيه بأسره ، فأنه لا يدع أن يستعين بالمعنى ويجعل نفسه شريكا فيه ."
الجاحظ . الحيوان ، الجزء الثالث ، ص ٣١١ ، الطبعة الثانية ، تحقيق : عبدالسلام محمد هارون ، القاهرة ١٩٦٥ .

visited by every virgin rain cloud bountiful in showers that have left
every puddle gleaming like a silver dirham

and there the fly sits alone , unceasingly
humming away, like a toper raising his voice in song

trilling , the while he rubs one leg against another
just like a one-armed man bending to strike the flint.⁶

This notion could lead us to the conclusion that meaning, not form, was the crucial element of speech for al-Jāhiz. However, in al-Jāhiz's view, there is a degree of cohesion between form and meaning. "If the meaning is of high quality, noble in form, of good rhetorical structure, and expressed in a natural way without any affection, then the literary creation will be as effective as rain on good soil."⁷ This statement seems to indicate that al-Jāhiz was striving for a balance between form and meaning. But the uniqueness of the Holy Qur`ān, as demonstrated in its overall structure, forced al-Jāhiz to focus on form at the expense of meaning.

The mid 9th century ushered in a new trend in literary analysis- identification of the origin of a literary meaning. Al-Jāhiz was not in favour of this trend and instead placed priority on form. He was a widely read, highly educated writer and found no

⁶- Arberry, J. A. *The Seven Odes*. P. 180. 1st ed. 1957.

قال عنتره :

| | |
|-----------------------------|------------------------------|
| فتركـن كل قـرارة كالدـرهم | جـادت عليه كل بكر حرّة |
| غرـدا كفعل الشارب المترنـم | وخلا الذباب بها فليس بـيـارح |
| قدح المكـب على الزناد الأجم | هزجا يحك ذراعـه بذراعـه |

الزوزني ، أبو عبدالله الحسين بن أحمد . شرح المعلقات العشر ، ص ٢٣٩-٢٤٠ ، دار مكتبة الحياة .

⁷- " فإذا كان المعنى شريفاً ، واللفظ بليغاً ، وكان صحيح الطبع ، بعيداً عن الاستكراه ، ومنزهاً عن

الاختلال مصوناً من التكلف ، صنع في القلوب صنع الغيث في التربة الكريمة " .

الجاحظ . البيان والتبيين ، الجزء الاول ، ص ٨٣ .

difficulty recovering meanings from various works. Meaning could be, therefore, readily obtained from the ideas the poet expressed. Where critics made mention of meaning, it should be in terms of how writers could express their meaning in a higher form.

On the contrary, however, some medieval critics consider meaning and sound equally as does Bishr b. al-Mu'tamir. He asserts that the noble meaning should be cast in noble sound, whereas meaning and sound must not be regarded as high or low according to the level of speech, whether that be of high class or low vulgarity. Nobility should derive from the consistency and suitability both of meaning and sound with regard to the circumstances of the audience.⁸

Ibn Qutaiba classifies form and content into a number of different types

First: good sound with good meaning, such as a line of abu Dhu'aib al-Hudhali:-

**The psyche is desiring if you make it desirous but if you bring it
back to reasonable things it will be satisfied.**

This line, in his view, is from an excellent poet as it contains a perfect sound and meaning.

Second: good sound with no excellent meaning behind it, such as the following:

When we had finished from Mina with all we needed

⁸ - يقول بشر بن المعتمر : من أراغ معنى كريما فليلتبس له لفظا كريما ، فإنّ حق المعنى الشريف اللفظ الشريف ، والمعنى ليس يشرف بأن يكون من معاني الخاصة ، وكذلك ليس يتضع بأن يكون من معاني العامة ، وإنما مدار الأمر على الصواب ، واحراز المنفعة ، مع موافقة الحال ، وما يجب لكل مقام من المقال ، وكذلك اللفظ العامي والخاصي .

الجاحظ . البيان والتبيين ، ج ١ ، ص ١٣٤-١٣٩ .

and everyone had touched the corners

and our luggage had been fixed on camels

while people did not look to who will leave early morning

then we began to chat with one another

while the camels' necks streamed through the wide riverbeds.⁹

In Ibn Qutaiba's view, the above lines are very clear; that is: we had been in Mina (a sacred place near Mecca in Saudi Arabia which every pilgrim must visit), and after we had finished the pilgrimage ceremony, we kept our camels ready to leave, then we chatted with each other through the journey. Hence, the above meaning was on a par with the sound, and there is no meaning beyond this. However, 'Abd al-Qāhir al-Jurjānī did not share the views of Ibn Qutaiba. Al-Jurjānī is struck by some points which lay behind the above lines. He establishes a link between sound and the meanings through a rhetorical approach, such as his comments on "when we had finished from Mina all that we needed". This expression, he says, contains a lot of meaning. The poet wants to say that he finished all the pilgrimage ceremonies by mentioning the last ceremony to give an indication that he is free from all religious duties, and had prepared himself to go back home. Moreover, the metaphor in the third line is very attractive when he says: while the camel's necks streamed through the wide riverbeds. Usually water is streaming through valleys, not necks. But the poet wants to tell us that the journey was very comfortable, and that it was smooth and without any obstacles, like water running smoothly into the wide riverbed.¹⁰

⁹-

ومسح بالأركان من هو مسح
ولم ينظر الغادي الذي هو رائح
وسالت بأعناق المطي الأباطح

ولما قضينا من منى كل حاجة
وشدّت على هدب المهاري رحلنا
أخذنا بأطراف الحديث بيننا

¹⁰- Al-Jurjani, 'Abd al-Qahir. *Asrar al-Balagha*. P.35-38 1st ed. Ed. By M. R. Rida. (Beirut,1992).

Apparently, al-Jurjānī refers in the above analysis to his theory of construction in which he asserts that the words do not make sense until they are constructed in a certain way and arranged and harmonised in one pattern rather than another.

Ibn Qutaiba's third type is good meaning with insufficient sounds such as the following line:

The honourable man does not blame as he blames himself and the man will be made honourable by a virtuous friend.¹¹

This line is perfect in meaning because it contains a wise saying (*ḥikma*), though the sound does not suit the meaning.

Summarizing Ibn Qutaiba's view, it seems that he fails to balance sound and meaning. He does not treat them as a component of the whole context, and therefore ignores sound and stresses meaning - he considers form as a shape of ideas.

On the other hand, Abū Hilāl al-'Askarī follows previous critics in analysing form and content. In his *Sirr al-Ṣinā'at* he stresses important characteristics of form such as simplicity, flexibility, and perfection in constituent parts of speech.¹² He also follows al-Jāḥiẓ's approach in giving priority to sound. He writes:

The concern is not to present meaning which anyone can access, be they Arab or non-Arab, peasant or Bedouin, but poetry should be perfect, clear, beautiful, perfect in harmonisation, free from redundancy, and therefore, sound cannot be satisfactory unless it

¹¹ -

يقول ليبد بن ربيعة :

ما عاتب المرء الكريم نفسه والمرء يصلحه الجليس الصالح

¹² - يقول العسكري : انّ الكلام - أيّدك الله - يحسن بسلاسته وسهولته ، ونصاعته وتخيّر ألفاظه . العسكري ، أبو هلال . سر الصناعتين ، ص ٥٤ .

contains these characteristics.¹³

Examining the above statement, it seems that he gives priority to sound over meaning. Rhetoric is based on perfection of sound because marvellous speech and a high standard of poetry are not merely vehicles to convey the meanings-poor sound could play a similar role. If sound is flexible, beautiful, with reasonable meaning, then one could consider a work which has this as a good piece. Still although al-'Askarī gives priority to the sound, he does not ignore meaning. Rhetoric, in his view, is clarity of meaning and embellishment of sound, though his situation also forced him to consider figures of speech (*al-badī* '). This situation, in this author's opinion, occurred because al-'Askarī involved himself in an abstract analysis of form and content without looking deeply into the effect of sound in the literary context.

Ibn Rashīq al-Qairawānī pursues a different trend to previous critics. He believes that the sound is like a body and the meaning is its psyche. They join each other as soul does a body, where both of them become weak or strong depending on the other.¹⁴ His view is valid as it postulates the importance of unity between sound and meaning. But, in fact, he did not study form and content deeply enough to explain the influence of one on the other through a literary study according to the rhetorical approach based on the theory of construction of al-Jurjānī.

¹³- يقول العسكري: وليس الشأن في ايراد المعاني، لأن المعاني يعرفها العربي والعجمي والقروي، والبدوي، وانما هو في جودة اللفظ وصفائه، وحسنه وبهائه، ونزاهته ونقائه، وكثرة طلاوته ومائه، على صحة السبك والتركيب والخلو من أود النظم والتأليف، وليس يطلب من المعنى الا أن يكون صوابا، ولا يقنع من اللفظ بذلك حتى يكون على ما وصفناه من نعوته التي تقدمت.
المرجع السابق نفسه، ص ٥٥ .

¹⁴- يقول ابن رشيق القيرواني: اللفظ جسم وروحه المعنى وارتباطه به كارتباط الروح بالجسم يضعف بضعفه ويقوى بقوته .

القيرواني، ابن رشيق . العمدة، ج ١، ص ١٢٤، تحقيق: محمد محيي الدين، الطبعة الثالثة، القاهرة، ١٩٦٣ .

Al-Jāḥiẓ's critical ideas had a significant impact on the critical study of literature as a whole. 'Abd al-Qāhir al-Jurjānī was a staunch supporter of al-Jāḥiẓ's theories. Al-Jurjānī argued that to misunderstand the theories of al-Jāḥiẓ is to misunderstand Arabic rhetoric and its artistic norms. One of al-Jāḥiẓ's prominent theories of critical analysis was that individual words should be examined in the context of the work rather than in isolation, as was the wont of some critics of his time. Al-Jurjānī, further reinforcing al-Jāḥiẓ's ideas, similarly rejects the concept of the importance of individual words on the basis that there is no virtue in the words as isolated units. He writes: "Single words are equal by virtue of their being single. It is only through context that preference can be given to some words over others".¹⁵ Al-Jurjānī later expands on this idea: "One might be content with the meaning of a word in a specific context, but then be discontented when that same word appears in a different context."¹⁶ Al-Jurjānī, therefore, could not accept the view which separated form from content. He regarded as inadequate the convictions of these who accorded more importance to meaning while ignoring form.

The rationale which compelled medieval writers to divide a poem between meaning and form was rejected completely by al-Jurjānī. He sees a unity in meaning and form. Meaning must derive from the words, which, in order to be most effective, should

¹⁵ " أن الالفاظ لا تتفاضل من حيث هي ألفاظ مجردة ، ولا من حيث هي كلم مفردة ، وأن الالفاظ تثبت لها الفضيلة وخلافها ، في ملاءمة معنى اللفظة لمعنى التي تليها . وما أشبه ذلك ، مما لا تعلق له بصريح اللفظ . " الجرجاني ، عبدالقاهر . دلائل الاعجاز . ص ٣٨ ، تحقيق محمد رشيد رضا ، الطبعة الرابعة ، القاهرة ١٣٦٧ هـ .

¹⁶ " أنك ترى الكلمة تروك وتؤنسك في موضع ثم تراها بعينها تنقل عليك وتوحشك في موضع آخر ، فلو كانت الكلمة اذا حسنت حسنت من حيث هي لفظ ، واذا استحققت المزية والشرف استحققت ذلك في ذاتها وعلى انفرادها دون أن يكون السبب في ذلك حال لها مع اخواتها المجاورة لها في النظم لما اختلف بها الحال ، ولكانت اما أن تحسن أبدا ، أو لا تحسن أبدا . " المرجع السابق نفسه . ص ٣٨ - ٤٠ .

be in an ideal context and believes that idea and meaning in order to be most effective, should be in a perfect context. In order to achieve that kind of perfection of arrangement, the meaning must first be properly arranged in the author's mind. Literary texts necessarily have a particular characteristic as a result of the individual author's unique arrangement of words which enables him to point his desired literary portrait. Al-Jurjānī therefore could not agree with medieval critics in making a distinction between meaning and form. He believes that the construction of the piece should be given high priority, since the conception of construction is based on meaning and sound. He argues that the arrangement of the words in a particular construction is not what you have in your mind, but it is a result of the construction of meaning. Moreover, he looks to the words as the bearers of meaning, so it is certain that the words follow the same meaning in their positions. Hence, if the meaning claims to be the first in the psyche, the words must be first in the utterance.¹⁷

Kamāl abū Deeb writes, in *al-Jurjānī's Theory of Poetic Imagery* (p. 28), that al-Jurjānī asserts that the arrangement of words establishes a set of relationships between them. This, al-Jurjānī argues, can only mean that the arrangement is achieved by constructing a subject-predicate relationship between two nouns; by using one noun as an adjective of the other; by using a noun as the object of a verb, etc. These types of relationships are necessarily between meanings and not words. Therefore, he states, there can be no doubt that the arrangement of words in the utterance inevitably follows the arrangement of the meanings in the psyche. He writes:

"If words were emptied of their meanings, so that they became mere sounds and echoes of letters, it would not occur to any mind that an arrangement and construction were required in them, or that

¹⁷- واعلم انّ ما ترى أنّه لا بدّ منه من ترتيب الالفاظ وتواليها على النظم الخاص ليس هو الذي طلبته بالفكر ، ولكنّه شيء يقع بسبب الاول (أي المطلوب الاول وهو المعنى) ضرورة من حيث ان الالفاظ اذا كانت أوعية للمعاني، فأنها لا محالة تتبع المعاني في مواقعها، فاذا وجب لمعنى أن يكون أولا في النفس وجب في اللفظ الدال عليه أن يكون مثله أولا في النطق.

المرجع السابق نفسه . ص ٤٢-٤٣ .

defined positions should be given to them, or that one of them should be uttered before another.”¹⁸

Al-Jurjānī, in presenting his theory of construction, applies his theory to examples of poetry and verse from the Holy Qur`ān. He disagrees that some words should be given priority over others. He wants to see words in harmony with each other. In other words, he considers words as in this general context. For example, he quotes the following verse:

“And it was said, ‘(O) Earth, swallow thy waters; and (O) heaven, abate! And the water subsided, (and) the affair was accomplished, and the Ark settled on Al-Jūdī, and it was said: ‘Away with the people of the evildoers.’”¹⁹

al-Jurjānī illustrates the beauty of the word which is derived from the relationship between the words in the context of the verse and from the arrangement between them.

“The origin of the glory of the verse lies in many facts: the fact that the earth was addressed, then commanded, and in that the particle used to address it is the *yā* without using *ayya* (as in *yā ayyatuhā al-arḍ*), and in using water in the genitive link with the pronoun “your” rather than saying ‘swallow the water’ (*‘ibla’ī al-mā*); then, having addressed the earth and commanded it to perform the particular task allocated to it, in addressing the sky and commanding it to perform its (allocated) task (The glory lies in saying) then ‘the water was absorbed’ (*wa ghīḍa al-mā*), using the verb in the passive form, which indicates that it was absorbed only due to an order from a commander and from the power of a powerful one, and then asserting this by saying ‘and the thing was over’ (*wa quḍiya al-amr*), then mentioning the event which is the end result of all these actions, and it settled on al-Jūdī (*wa istawat*

¹⁸ - يقول الجرجاني: إن الأمر على ما قلناه: من أن اللفظ تبع للمعنى في النظم، وأن الكلم تترتب في النطق، بسبب ترتب معانيها في النفس، وأنها لو خلت من معانيها حتى تتجرد أصواتا وأصدااء حروف لما وقع في ضمير ولا هجس في خاطر، أن يجب فيها ترتيب ونظم، وأن يجعل لها أمكنة ومنازل، وأن يجب النطق بهذه قبل النطق بتلك.

المرجع السابق نفسه، ص ٤٥.

¹⁹ - قال تعالى: وقيل يا أرض ابلعي ماءك، ويا سماء اقلعي، وغيض الماء، وقضي الأمر، واستوت على الجودي، وقيل بعدا للقوم الظالمين.
سورة هود، الآية ٤٤.

'*alā al-Jūdī* '); then in referring to the Ark implicitly before mentioning it explicitly, which is the prerequisite of achieving magnificence and of indicating the greatness and nobility of the status of something; then in closing the verse with 'it was said' as it had been opened with 'it was said'. Do you believe that any of these qualities which fill you with a feeling of awe by their inimitable (power) is due to the words as acoustic elements and the pattern of them occurring successively in the utterance? Or rather is all this power due to the fascinating harmony between the meanings of the words?"²⁰

In the above analysis, al-Jurjānī illuminates the beauty of the rhetorical image, which is based neither on sound nor meaning alone. Because there exists an appropriate relationship between them in the general context of the verse, the construction has artistic beauty where the meaning is allowed to flourish into a beautiful shape.

It seems that al-Jurjānī stresses certain facts in his theory of construction.

First, sound should be appropriate to the literary situation. For example, when we are writing, we do not arbitrarily put words in a string, but we express meanings, hence sounds may be considered as a symbolic vehicle to evoke meanings. Sound succeeds not because of any external form, but in its ability to create meaning which we want to express.

²⁰- يقول الجرجاني: ومعلوم أن مبدأ العظمة في أن نوديت الأرض ، ثم أمرت ، ثم في أن كان النداء ب (يا) دون (أي) نحو (يا أيتها الأرض) ، ثم اضافة الماء الى الكاف ، دون أن يقال : ابلعي الماء ، ثم أن أتبع نداء الأرض وأمرها بما هو من شأنها ، نداء السماء وأمرها كذلك بما يخصها، ثم أن قيل (وغيض الماء) فجاء الفعل على صيغة (فعل) الدالة على أنه لم يغض الا بأمر أمر ، وقدرة قادر ، ثم تأكيد ذلك وتقريره بقوله تعالى (وقضي الأمر) ثم ذكر ما هو فائدة هذه الأمور ، وهو استوت على الجودي ثم اضممار السفينة قبل الذكر ، كما هو شرط الفخامة والدلالة على عظم الشأن ، ثم مقابلة (قيل) في الخاتمة بقيل في الفاتحة. أفترى لشيء من هذه الخصائص التي تملوك بالاعجاز روعة ، وتحضرك عند تصورها هيبة تحيط بالنفس من أقطارها ، تعلقا باللفظ من حيث هو صوت مسموع ، وحروف تتوالى في النطق؟ أم كل ذلك لما بين معاني الألفاظ من الاتساق العجيب؟

Second, an author intending to write a poem or literary text should not look to sound or meaning independently or one ahead of the other. The literary creation should be based on both sound and meaning in a natural way. Therefore, sound should be built up according to such literary requirements as well as produce the meaning.

Third, the virtue of rhetorical speech does not refer to sounds individually or to the characteristics of sound, but refers to the ability of sound to evoke the literary situation which it has to express.

These facts direct one to the realisation that al-Jurjānī looks to sound through construction; characteristics of sound belong to the meaning, where sound is a vehicle of the author to convey his experimental poetic, particularly when congruency occurs between sound and meaning on the one hand and the feelings which the author tries to express. Al-Jurjānī in his theory rids himself of the binary opposition of sound and meaning in literary work, which affects literary criticism: studies since then regard the poetic image as a whole unit.

Al-Jurjānī believes that the central point in the overall structure is the suitability of the words in their context²¹. The reasons for this are twofold: the meaning of the word makes demands on the preceding and following words, and expression cannot precede meaning any more than meaning can precede expression—they are produced simultaneously. In fact, there is no distinction between expression and meaning. The author must give equal attention to both, else the literary product will include meaningless words. This suggests that the meaning would be unclear if the author used words in an inappropriate style for their context. Consequently, literary perfection can only come from perfection in meaning and diction.

²¹ Al-Jurjānī, 'Abd al-Qāhir. *Dala'il al-Tjāz*. p. 415.

THE PRINCIPLE OF POETRY-- '*Amūd al-Shi'r*'

The theory of the principle of poetry is one of the major elements in Arab criticism. Many medieval Arab critics pondered this subject, including: al-Āmidī, in *al-Muwāzana bayna al-Ṭā'iyyayn*; 'Alī b. 'Abd al-'Azīz al-Jurjānī, in *al-Wasāṭa bayna al-Mutanabbī wa Khuṣūmih*; and al-Marzūqī, in *Sharḥ Dīwān al-Ḥamāsa*. Before presenting their arguments, a brief consideration of the word '*amūd*' will prove beneficial. '*Amūd*' can be translated reasonably closely into English as "prop, shore, pier, buttress; stem (of a glass)" (Wehr). This definition implies fundamental support, without which the object being "propped" or "shored up" would undoubtedly collapse. The use of the phrase, '*amūd al-shi'r*' is meant to suggest that there are definitive principles of poetry—that there are fundamental elements of poetry—without which the poem's meaning would collapse, i.e., be unintelligible to the reader. Al-Āmidī was the first Arab critic to use the phrase '*amūd al-shi'r*' in the aforementioned work. He writes: "al-Buḥturī is a talented poet. He follows his progenitors' approach and does not quit the principle of poetry '*amūd al-shi'r*' which is very well known."²² Very well known to al-Āmidī and his peers perhaps, for he nowhere deemed it essential to define the phrase he repeats many times throughout his work. Having established that al-Buḥturī observed the principle of poetry, al-Āmidī compared him with another poet, Abū Tammām, to elicit some rules of poetry which al-Āmidī regards as basic.

One of those basic elements is the idea that the language used in poetry should be natural to both the poet and his intended audience, yet should not prohibit the poet from experimenting with language to convey specific effect. Al-Āmidī writes:

²²- "البحتري اعرابي الشعر مطبوع ، وعلى مذهب الاوائل ، ومافارق عمود الشعر المعروف . " الأمدي ، أبو القاسم الحسن بن بشر . الموازنة ، ص ٤ ، تحقيق: السيد أحمد صقر ، الطبعة الرابعة ، دار المعارف ، بدون تاريخ .

The greatest defect the poet could produce [in his poetry] is unnatural language. Artificiality could lead to an excessive burden on the reader, as in the cases of Ṣāliḥ b. 'Abd al-Quddūs, et al., to the point that their poetry has been ignored. There is a limit to everything, and the offending poets have exceeded that limit, turning right into wrong and beauty into ugliness."²³

However, al-Āmidī says that he does not want to discard the use of what he calls artificial language, but fears that the use of such language will become excessive and alienate the audience. Al-Āmidī found in al-Buḥturī's approach to poetry the essence of good poetry -some artificial wording, but not so much as to overload the poem. He remarked that al-Buḥturī excels (like all poets) in creating poetry because he employs originality, clear and understandable wording, appropriate rhyme which does not detract from the meaning of the poem, and metaphors which enhance the meaning of the poem.²⁴

Style is also a major principle of poetry. Part of 'amūd al-shi'r holds that the individual elements of the poem, e.g., the distribution of emphatic vocalised wording, should be in harmony, such that a melodious whole is the resultant outcome. According to al-Āmidī, 'amūd al-shi'r requires of its poets that their poetry should achieve its objective easily, clearly, and without strain, while simultaneously avoiding oversimplification which would spoil the poem. Poetry of this kind is not related to 'amūd al-shi'r. Making this point, he quotes this line from al-Buḥturī:-

²³- "إن الشاعر يعاب أشد العيب إذا قصد بالصنعة سائر شعره ، وبالإبداع جميع فنونه ، فإن مجاهدة الطبع ومغالبة القريحة ، مخرجة سهل التأليف إلى سوء التكلف وشدة التعمل ، كما عيب صالح بن عبد القدوس وغيره ممن سلك هذا السبيل حتى سقط شعره ، لأن لكل شيء حدا إذا تجاوزه المتجاوز سمي مفرطاً ، وما وقع في الإفراط في شيء إلا شانه ، وأحال إلى الفساد صحته ، وإلى القبح حسنه وبهائه .
المرجع السابق نفسه . ص ٢٦٠ .

²⁴- "وليس الشعر عند أهل العلم به إلا حسن التأتى وقرب المأخذ واختيار الكلام ووضع اللفاظ في مواضعها ، وإن يورد المعنى باللفظ المعتاد فيه المستعمل في مثله ، وأن تكون الاستعارات والتمثيلات لاثقة بما أستعيرت له وغير منافرة لمعناه ، فإن الكلام لا يكتسي البهاء والرونق إلا إذا كان بهذا الوصف ، وتلك طريقة البحرى .
المرجع السابق نفسه . ص ٤٢٣ .

Poetry is a glance which is sufficient to convey its meaning
and is like lengthy, frivolous chatter

The introduction of wisdom and philosophy into a poem could change its structure into a very complex piece. Al-Āmidī argued that when elements of Greek philosophy, Indian wisdom, and Persian literature are grafted into Arabic poetry, the poem necessarily exhibits the unusual sounds and irregular structure often incompatible with the aims of *'amūd al-shi'r*. However, if such a work exhibited eloquent description and a clear vision, then the poet would be producing wisdom, philosophy, and beautiful meaning, rather than merely copying it. Nevertheless, al-Āmidī concluded that such a man was not a poet at all, but a wise man or perhaps a philosopher, because his poetry differed so much from the Arab approach.²⁵

al-Amidī went on to qualify *'amūd al-shi'r* still further by contending that the poet was elucidating consciousness in his work, not ideas. Consequently, poetry should have a simple and natural structure, reflecting both pre-Islamic and current usage of language. Even so, the archaic words used by poets of the *a'rābī* and *badawī* tradition should be rejected as unnatural language to the "modern" poet[i.e., the poets contemporary with al-Āmidī]. He wrote: "If it is reprehensible for the pure Arab speaker to use such archaic language, it will be reprehensible of the modern author to use

²⁵ -

قال البحتري :-

والشعر لم يح تكفي اشارته وليس بالهذر طولت خطبه

يقول الامدي : وحتى يعتمد دقيق المعاني من فلسفة يونان ، أو حكمة الهند ، أو أدب الفرس ، ويكون أكثر ما يورده منها بألفاظ متعسفة ونسيج مضطرب وان اتفق في تضاعيف ذلك شيء من صحيح وسليم النظر قلنا له ، قد جئت بحكمة وفلسفة ومعان لطيفة ، فان شئت دعوناك حكيما ، أو سميناك فيلسوفا ، ولك ، لا نسميك شاعرا ، ولا ندعوك بليغا ، لأنّ طريقك ليست على طريقة العرب ولا على مذاهبهم .

المرجع السابق نفسه . ص ٤٢٤ - ٤٢٥ .

language which is not natural to his audience.”²⁶ al-Āmidī made this statement as a chastisement of Abū Tammām. He disapproved of Abū Tammām’s use of wording which ran contrary to ‘*amūd al-shi’r*’. Al-Āmidī also holds that ‘*amūd al-shi’r*’ takes into account the use of metaphor, *Isti’āra*. A metaphor might be thought of as an eloquent simile from which the linguistic indicator of comparison has been omitted. Once the relations between the individual parts of the simile are clear, the metaphor as a whole should similarly be clear and thereby accessible. Al-Āmidī asserts that Arabs would use a metaphor if the original meaning was already suited to the intended metaphor. As proof of this, he cites a couple of lines from a poem by Imru’ al-Qais:

and I said to the night, when it stretched its lazy loins followed by
its fat buttocks, and heaved off its heavy breast.”²⁷

In this lines Imru’ al-Qais compared the act of a camel stretching out its body to the night stretching out before him.

Al-Āmidī added that if the metaphor is to be clear, it must have an effective vehicle to deliver its meaning. He writes: “An individual word may have suitable meanings, depending on the context in which the word is placed. If the word that is meant to convey the metaphoric meaning is of this type, then it would not serve to use

²⁶ - "واذا كان هذا يستهجن من الأعرابي القح الذي لا يتعمل له ولا يطلبه ، وانما يأتي به على عادته وطبعه فهو من المحدث الذي ليس هو من لغته ولا من ألفاظه ولا من كلامه الذي تجري به عادته أخرى أن يستهجن".

²⁷ "وانما استعارت العرب المعنى لما ليس هو له اذا كان يقاربه أو يناسبه أو يشبهه في بعض أحواله ، أو كان سببا من أسبابه ، فتكون اللفظة المستعارة حينئذ لائقة بالشئ الذي أستعيرت له وملائمة لمعناه ، نحو قول امرئ القيس :-

فقلت له لما تمطى بصلابه وأردف أعجازا ونساء بكاكـل

that word as part of the metaphor.”²⁸ Al-Āmidī was attempting to express his conception of the near metaphor. An example from the work of Abū Dhu’aib al-Hudhalī should shed some light on this issue of the near metaphor:

If death inserts his nails
Every amulet will be useless.²⁹

In this excerpt, al-Hudhalī is expressing the view that there is no protection from death, using the familiar and solid objects of a nail and amulet to illustrate a larger meaning, i.e., the meaning of life and death.

To conclude, for al-Āmidī, the fundamental bases of good poetry are the principles included in ‘*amūd al-shi’r*’. There are four major points to ‘*amūd al-shi’r*’, which he stresses in his book, *al-Muwāzana*. First, the principle of style - simple, familiar wording, avoiding uncommon or unusual language. Second, the principle of meaning, based on simplicity and clarity. The poet ought to describe emotions in his poetry since poetry itself tends to elicit an emotional response from the reader. This, then, is why he disapproves of difficult arguments and complex ideas which in themselves demand a disproportionate share of attention. Third, the principle of imagination - *al-badī’*, the art of using a figure of speech. An imaginative figure of speech may be used to beautify elements of the poem so long as they are used conservatively. Fourth, the poet should use the image of the literary picture naturally, else the structure of the poem will be alien to the principle of metaphor. Al-Āmidī believes that there are two conditions which

²⁸ - "وانما تستعار اللفظة لغير ما هي له اذا احتملت معنى يصلح لذلك الشيء الذي استعيرت له ، ويليق به ، لأنّ الكلام مبني على الفائدة في حقيقته ومجازه ، واذا لم تتعلق اللفظة المستعارة بفائدة في النطق فلا وجه لاستعارتها ."

المرجع السابق نفسه . ص ٢٠١ .

²⁹ - قال أبو ذؤيب الهذلي :-

واذا المنية أنشبت أنفـارها ألفيت كل تميمـة لا تنفع

عينية أبي ذؤيب الهذلي ، المفضليات ، ص ١٢٦ .

would produce the perfect metaphor: clarity and accessibility of the language. Every metaphor which does not conform to these points must be rejected.

The poetical theory of al-Āmidī seems to derive from his admiration of certain characteristics found in ancient poetry. His emphasis on these characteristics underlies his conservative approach, which is based on disapproval of the excessiveness of *al-Badī'*, and of complex ideas, which he consigns to the realm of philosophy and logic rather than poetry. It seems plausible that al-Āmidī's assessment came about as a reaction against the civil and cultural developments of the Islamic world during his lifetime. Against this backdrop, al-Āmidī's theoretical principles of poetry may well be a rejection of the then current developments in poetry and literature and a reaffirmation of the original Arabic sources of this poetry.

Al-Qāḍī al-Jurjānī's Theory of Poetry

Al-Āmidī undertook comparisons between al-Buḥturī and Abū Tammām. He sought to present the approach each took to poetry and analyse their strength and weakness. Al-Jurjānī in his book, *al-Wasāṭa bayna al-Mutanabbī wa Khūṣūmihī*, compared al-Mutanabbī to a variety of other poets in an effort to re-establish al-Mutanabbī's reputation as a poet. He sought to demonstrate that poets of any age, pre-Islamic or contemporary (to his time), could make mistakes. It was therefore unfair to focus on the imperfection of al-Mutanabbī's poetry at the expense of his creativity. Al-Jurjānī remonstrated: Look at pre-Islamic and Islamic collections of poetry. Can you find even one single poem which is free from defect, either in sound, construction, meaning, or inflection?"³⁰

³⁰ - "ودونك هذه الدواوين الجاهلية والاسلامية ، فانظر هل ترى فيها قصيدة تسلم من بيت أو أكثر لا يمكن لعائب القدح فيه ، اما في لفظه ونظمه ، أو ترتيبه وتقسيمه ، أو معناه ، أو اعرابه." الجرجاني ، أبو الحسن علي بن عبدالعزيز . الوساطة بين المتنبي وخصومه ، ص ٦ ، تحقيق: هاشم الشاذلي ، دار احياء الكتب العربية ، القاهرة ١٩٨٥ .

His challenge thus issued, al-Jurjānī attempted to answer specific charges levelled against al-Mutanabbī by comparing him to poets with secure reputations. For example, it was suggested that the harmonisation of elements in al-Mutanabbī's poetry was unstable. Al-Jurjānī observed that the poetry of Abū Nuwās also lacked a degree of stability in its harmonising effects. He concluded that al-Mutanabbī's harmonisation was more stable than that of Abū Nuwās and al-Mutanabbī was, therefore, the better poet. In stating that, al-Jurjānī was not at all dismissing his contemporary poets, merely calling attention to the fact that all poets have their faults and should be read accordingly.

In his arguments, al-Jurjānī used al-Āmidī's definition of '*amūd al-shi'r*'. What al-Jurjānī fully understood the term to mean is not easily identifiable from his writing. He did make some specific references to elements of '*amūd al-shi'r*', for the purposes of comparing and judging poets. The elements that he stressed are: noble and accurate meaning, eloquence of sound, accurate description, clarity of simile, frequency of famous lines and rare proverbs, and frequency of intuition. Al-Jurjānī believed that the best poetry observes these key elements of '*amūd al-shi'r*', and avoids the use of alliteration, antithesis, and metaphor.³¹

Clearly, al-Jurjānī's idea of the perfect poem is not completely in line with al-Āmidī's view of the perfect poem. The only common ground between them, with respect to the principles of poetry, is clarity of simile. In broader terms, the two critics are not separated by the chasm which one would suspect. Both men insist on so-called "natural" poetry. But where al-Āmidī regards artistic treatment (*ṣan'a*) as a worthy topic

³¹ - "وكانت العرب انما تفاضل بين الشعراء في الجودة والحسن : بشرف المعنى وصحته ، وجزالة اللفظ واستقامته ، وتسلم السبق فيه لمن وصف فأصاب ، وشبهه فقارب ، وبده فأغزر ، ولمن كثرت سوائر أمثاله وشوارد أبياته ، ولم تكن تعباً بالتجنيس والمطابقة ، ولا تحفل بالابداع والاستعارة اذا حصل لها عمود الشعر ونظام القريض ."
المرجع السابق نفسه . ص ٣١ .

of discussion, al-Jurjānī declares that poets concentrating solely on artistry (*ṣan'a*) have no poetical talent, and the topic was at best marginal.

The different views of these two men taken together seem to suggest that the principles of *'amūd al-shi'r* were derived from pre-Islamic poetry. The point is better taken with al-Āmidī's approach, who bases his theory on pre-Islamic norms and customs. Al-Jurjānī, for his part, makes comparisons between poets of the pre-Islamic period and his own contemporary period.

Two points suffice to summarise al-Jurjānī's critical approach. First, his presentation of principles of poetry was neither clear nor specific. He referred in the main to six points, though what else he understood by the terms, and more importantly, what he wanted his reader to understand, remain obscure. Second, his book *al-Wasāṭa* reveals that he can be seen as having a more flexible view than al-Āmidī.

Al-Marzūqī's Theory of Principle of Poetry

Form and content are major topics whose analysis engages a wide spectrum of critics, including al-Āmidī, al-Jurjānī and Abū-'Alī b. Muḥammad al-Marzūqī. Al-Marzūqī offers his opinion on 'the characteristics and fundamental elements of poetry in his introduction to the *Ḥamāsa* of Abū Tammām³². His inspiration is drawn from all previous critical views, but he accepts only specific elements from each of those views.

³² Abū 'Alī al-Marzūqī. *Sharḥ Dīwān al-Ḥamāsa*. Edited by Aḥmad Amīn & Abd al-Salām Hārūn.. 2nd ed. (Cairo 1967).

Al-Marzūqī's definition of *'amūd al-shi'r* incorporates the following four points: noble and accurate meaning, eloquent sound, accurate description, and clarity of simile. To this he adds three more elements to his critical approach: coherence of structure and rhythm; suitability of the noun as a metaphor (*al-musta'ār minhu*) with the subject of the comparison (*al-musta'ār lahu*), as well as the suitability of the vehicle of the metaphor for its ensuing design: and the suitability of keeping the rhyme scheme even.³³

al-Marzūqī developed eight measurements with which to test for the elements of his principles of poetry; these are:

- 1- Perfect mind and ease of understanding .
- 2- Natural talent of the poet.
- 3- Quotation, which means the ability of the poet to memorise many poems .
- 4- The ability of the poet to use the technical forms of poetry.
- 5- Clarity and ability to distinguish between good and weak poetry.
- 6- Sharpness and expertise in criticism.
- 7- Intellect and sharpness .
- 8- Length and continuity of practice.

These elements are not entirely new. They are the same points formulated by al-Jurjānī, but with a key difference - the perspective from which these elements are considered. Al-Jurjānī seems to have assumed that the elements of poetry were considered by the poet as he created the poem. Al-Marzūqī seems to have assumed that the critics (and possibly the audience) brought with them the elements of poetry when they examined the final product. Al-Marzūqī believes that the poet was never under any obligation to heed these elements of poetry: these elements were best left in the hands of the critics. He writes:

³³- " انهم كانوا يحاولون شرف المعنى وصحته ، وجزالة اللفظ واستقامته ، والاصابة في الوصف ، ومن اجتماع هذه الاسباب كثرت سوائر الامثال وشوارد الابيات والمقاربة في التشبيه ، والتحام اجزاء النظم والتتامها على تخير من لذيذ الوزن ، ومناسبة المستعار منه للمستعار له ، ومشاكلة اللفظ للمعنى وشدة اقتضائهما للقافية حتى لا منافرة بينهما ، فهذه سبعة أبواب هي عمود الشعر . ولكل منها معيار ."
المرزوقي ، أبو علي احمد بن محمد . شرح ديوان الحماسة . ص ٩ ، تحقيق: أحمد أمين وعبد السلام هارون . القاهرة ١٩٥١ .

“These are the elements of the principles of poetry in the Arab critical approach, and whoever follows it accurately in his poetry will be considered a creative poet and a good performer . On the other hand, the evaluation of whoever fails to follow the principles of poetry will be according to his ability to do so. This is the consensus approach which has been followed up to now.”³⁴

When we compare the views of al-Marzūqī with those of al-Āmidī and al-Jurjānī two important points emerge. First, al-Āmidī attempted to establish certain rules, drawn from a study of al-Buḥturī's poems, which themselves were based on ancient, i.e., pre-Islamic, poetical rules. Al-Marzūqī, as well as al-Jurjānī, attempted to establish general characteristics of both classical and modern poetry. Second, al-Marzūqī and al-Jurjānī appear to lean in the direction of generality. This leaning tends to allow and encourage others to express themselves creatively and develop new ideas.

Furthermore, al-Marzūqī and al-Jurjānī accept their contemporary poets, such as Abu Tammām and al-Mutanabbī, while attempting to extract the benefits of the ancient poets. Indeed al-Āmidī, al-Jurjānī, and al-Marzūqī may be said to have introduced nothing exceptionally new to literary criticism, but more reflected and developed upon what had been the mainstream of Arabic literary criticism from pre-Islamic days to their own century. One might even consider al-Marzūqī's approach the culmination of the previous views on poetical structure, much of which looked to pre-Islamic poetry as the ideal.

³⁴- 'فهذه الخصال عمود الشعر عند العرب ، فمن لزمها بحقها ، وبنى شعره عليها ، فهو عندهم المفلح المعظم ، والمحسن المقدم ، ومن لم يجمعها كلها فيقدر سهمته منها يكون نصيبه من التقدم والاحسان ، وهذا اجماع مأخوذ به ، ومتبع نهجه حتى الآن .
المرجع السابق نفسه . ص ٩ .

Conclusion:-

In sum, it seems clear that form, content, and *'amūd al-shi'r* are the fundamental concepts of the Arabic literary critic. In this chapter I have developed the discussion in detail, and have introduced some of the outstanding Arab critics of the Middle Ages to help us assess the contribution to their contemporary critical movement. The question remains as to whether such men as al-Āmidī, al-Jurjānī, and al-Marzūqī, were making original contributions to their field, or were they more expanding ideas which went back to the pre-Islamic era. In the next chapter I will study and discuss this question as well as some other related issues. My aim is to establish an introduction to Arab critical theory and analysis with relevance to approaches which are based on European critical theory, such as structuralism. In so doing, I hope to illuminate the European influence on new Arab critical approaches to literary criticism.

Chapter Two
Contemporary Arab
Literary Criticism

At the beginning of the twentieth century, Arab literature experienced a resurgence. A literary restoration movement attempted to encourage new contributions to Arab literature, different from works produced during the Ottoman period. The poet Maḥmūd Sāmī al-Bārūdī (1838-1904) endeavoured to produce poems based on Umayyad and ‘Abbāsīd poetry that were relevant to his times. Literary criticism experienced its resurgence after World War II. New points were posed, such as the concepts of traditionalism and modernism, as well as the revisiting of older concepts, such as content and form.

Concept of Traditionalism and Modernism¹

These movements were very important to the development of 20th century Arabic literary criticism. Some critics supported traditionalism while others were inclined to modernism, aiming to join the literary renaissance movement in Europe. The tension between the two approaches was based on literary language. The traditionalists preferred to return to the Arab's flourishing past of literature and bring it into the present, hoping to make a firm connection between the poor Arab production of the present and past success. Some figures often associated with traditionalism include Muṣṭafā al-Manfalūṭī and al-Shaikh ‘Abd al-‘Azīz al-Bishrī. The modernists aimed to establish a new literary language suited to the recent developments in Arabic culture and society, bringing it to its present form. Figures often associated with modernism include Ṭāhā Ḥusayn, ‘Abbās al-‘Aqqād, Zakī Mubārak, and Muḥammad Ḥusayn Haikal.

¹- The modernism referred to here is different from the modernist movement in European literature. Modernism in that context tends to be concerned with a particular set of cultural or aesthetic styles associated with an artistic movement which originated around the turn of this century and continued to dominate the various arts until recently. See Madan Sarup. *Post-structuralism and Post-modernism*, 2nd ed.(London, 1993) P 129.

Form and Content

Form and content were the major points in medieval Arab literary criticism. As was demonstrated in Chapter 1, ‘Abd al-Qāhir al-Jurjānī and al-Jāḥiẓ, to name but a couple, have studied these points in detail. Modern Arab literary criticism raised form and content again as one of the main points in their critical works, though they studied it in a different light. The approaches comprising modern literary criticism include Realism, Socialism, and Psychoanalysis. According to these approaches, form and content has a mandatory place in literature: to place stress on purposeful meanings which would help explain social problems of the day. This chapter is going to stress three particular approaches to literary criticism: the *al-Dīwān* Group, Socialism, and Impressionism.

Al-Dīwān Group

The *al-Dīwān* Group approach to literary criticism was considered a new approach in Arabic criticism during the first quarter of the twentieth century. The prominent figures of this group were ‘Abbās Maḥmūd al-‘Aqqād, Ibrāhīm ‘Abd al-Qādir al-Māzinī, and ‘Abd al-Rahmān Shukrī. The *Al-Dīwān* Group shows its influence of Romanticism when it criticises Classicism. Al-‘Aqqād conceived of some romantic critical principles in his book *Shu‘arā ‘ Miṣr wa bi’āluhum fī al-Jīl al-Māḍī*. He emphasised originality and “sensuous truth” in poetry to elicit the poet’s feelings in his work. Al-‘Aqqād, in his analysis of Shawqī’s poetry, did not find any indication of the poet’s personality. He therefore summarily dismissed the work as unnatural and theoretical.

The most important point in the *al-Dīwān* approach seems to have been the poem’s unity. Al-‘Aqqād remarked that faultless poetry is distinguished by the

completion of homogenous ideas. Explaining this idea, he gave examples such as the fact that a statue would be incomplete without its limbs, and a portrait would not be complete without its constituent parts, and the musician's composition would be defective if it were missing notes, or worse still, if the notes were not in harmony. Good poetry is the same: it must have all its essential elements in their appropriate places so as not to undermine the unity of the work.²

The second principle of *al-Dīwān*'s approach is the difference between nobility of sound (*lafẓ*) and eloquence. Representing this construct is al-Māzinī. He wrote that some poets think of their poems in terms of a kind of talking embellishment or eloquent trick. The poem should be an expression of the poet's feelings, of his consciousness. The eloquence of the poem also expresses feelings, but feelings that are meant to elicit a specific emotional response from the reader.³

The focus of the *al-Dīwān* group, in distinguishing the poet's use of eloquence, was poetic fact and poetic philosophy as an element of the poem's structure. Poetic fact should not be confused with scientific fact, where one finding can displace another if the latter is found to be an improvement on the former. With poetic facts, no such

²- يقول عباس العقاد:
"والقصيدة الشعرية ينبغي أن تكون عمل فنيا يكمل فيه تصوير خاطر أو خواطر متجانسة ، كما يكمل التمثال بأعضائه، والصورة بأجزائها والحن الموسيقى بأنغامه ، بحيث اذا تغيرت النسبة أخل ذلك بوحدة القصيدة وأفسدها." العقاد، عامر. معارك العقاد الأدبية، دار الجيل ، الطبعة الثانية ١٩٨٢ ، ص ١٣٤ .

³- يقول المازني:
"إن الشعر الحديث يختلف مفهومه عن اعتباره عند بعض الشعراء زخرفا قوليا أو حيلة بيانية ، اذ كان عبارة عن الاحساس الذي يعترف به المرء لنفسه ساعة الخلوة بها، ويرمز له بما هو أقرب الى الصورة التي هو بها في نفس الشاعر. أما الفصاحة فهي احساس كذلك ولكنه يصب في أذهان أخرى ، ويلقي اليها طلبا لعطفها أو التماسا للتأثير فيها " .
العقاد ، عباس محمود. بحوث في اللغة ، بدون تاريخ ، ص ١٠٤ .

replacement takes place. However contradictory the two poetical facts may be, the harmonisation of each in its context protects it from being superseded. In facts, the contradiction itself can produce a whole new meaning in the poem. Al-'Aqqād wrote:

"The original poem should not go beyond poetic fact, and the poem's spirit must agree with the spirit of the poetic fact because the only truth of a human being is what is inside, his feelings, and the way he expresses those feelings."⁴

If a poem is going to express feelings properly-to have the right expression of meaning-the poetic facts should be different. Poetic facts will necessarily vary with the period and society in which the poem was composed, not to mention the condition the poet finds himself inside that period and society. Al-'Aqqād quotes a few lines from an Arab poet describing how quickly the night passes for him:

the night passes quickly, and so does the walker
unless the ground is rough and full of stones

later in the poem he says:

The night was long, but no wonder, for paradise is eternal. And there
are many ways of reaching paradises.

According to Al-'Aqqād, the poet was expressing feelings of joy in both sets of circumstances. He added that for any one of us sometimes time seems to pass too quickly because of the enjoyment we are experiencing, and sometimes time seems to

⁴- "ولكن الحرّ الأصل منه لا يتعدّاها ، ولا تخالف روحه روحها ، لأنّه لا حقيقة للإنسان الا بما ثبت في النفس واحتواه الحس والشعور."

العقاد، عباس . مقدمة ديوان شكري (لآلى الأفكار) وهي بعنوان الشعر العصري. ص ٧ .

pass more slowly, yet we look to the future when we know we shall enjoy life.⁵ The above comments illustrate what is meant by the difference between scientific fact and poetic fact. Science will stipulate that the night is neither short nor long, but determined by the earth's rotation and its position in its elliptical orbit about the sun. Poets will argue that the perception of the night is more important than its calculated length, and there is no contradiction in one's imagination. Having said that, some poets do contradict themselves in spite of the license to stretch poetic fact.

Thus Zuhayr ibn Abī Sulmā writes:

Stop at the ruins the ages do not change

But indeed winds and rains have changed them.⁶

Although the ruins have not been changed by the ages-i.e., the civilisations that have come and gone since the creation of the original structures-the winds and rains have made changes to the structures which alters their appearance and diminishes the memory of those who built them.

⁵- يتحدث العقاد عن شاعر يصف ليلة بالاسراع فيقول:
ليلة أسرع وهـل يبطئ السالك الا في الحرّة العوجاء
ثم يقول في تلك الليلة بعينها:

طالبت ولا غرو فالجنّات خالدة وفي الوصال من الجنّات ألوان

يقول العقاد وهو (أي الشاعر) يحس بالسعادة في كلتا الحالتين لان مقياس الوقت في الاحساس ، وفي الشعر الذي هو صورة من الاحساس ، ليس هو الساعة المركبة من حديد ونحاس ، وانما هو النفس المركبة من خيال وتصور وشعور ، وهذه النفس قد تنظر الى العالم فاذا هو لمحّة للفتها على فواته ، وقد تنظر الى اللّحة فاذا هي دهر سرمد لازدحامها بالمنظر بعد المنظر ، والخيال بعد الخيال الى غير نهاية يحدها الاحساس ، ويقف عندها الاستحضار.

العقاد، عباس. ساعات بين الكتب ، بيروت ١٩٦٨ ، ص ٤٣٩ .

⁶- يقول زهير ابن أبي سلمى في قصيدة يمدح فيها هرم بن سنان:

قف بالديار التي لم يعفها القدم بلوى وغيرها الأرواح والديم

ديوان زهير ابن أبي سلمى ، دار بيروت للطباعة والنشر ١٩٧٩ ، ص ٩٠ .

Abū Nuwās worked what he believed to be Zuhayr's meaning into a new poem:

**For whom do ruins become more beautiful
In spite of long emptiness and pleasantness of breeze,**

**Damage has passed them, so that they seem to wear
despite their emptiness, a garment of bliss.⁷**

Abū Nuwās disagreed with Zuhayr's feeling that the ancients' works have been decayed by the seasons. Though they are physically empty, the ruins are beautiful. They have not diminished because it is human emotion which keeps them alive. So long as humans live, so shall ruins.

Poetic philosophy is similar to poetic fact, except that it rarely has any effect on the poem's structure. It is mostly a source of creativity. The basic principle of poetic philosophy is analysis which reveals a new meaning to the poet. And the poet is the only one who knows how best to use that new meaning as it becomes a reflection of his imagination. Therefore, poetic philosophy's variability and richness of meaning helps the poet dive deeply into himself. The poem which expresses the personality of the poet is, in Al-'Aqqād's opinion, the perfect poem.

The *al-Dīwān* group consider in their literary work each poet on his own merits. Their approach to literary criticism stresses the poet's development of poetic meaning using traditional forms of expression such as eloquence, description, and imitation of classical structure. Hence, modernism should exist in a language which creates new expressions of meaning. Al-'Aqqād sought to present this approach to literary criticism by analysing the poetry of Aḥmad Shawqī. He writes:

⁷-

يقول أبو نواس:

على طول ما أقوت ، وطيب نسيم
لبسن ، على الاقواء ، ثوب نعيم

لمن دمن تزداد حسن رسوم
تجافى البلى عنهن ، حتى كأنما

ديوان أبي نواس، ص ٢٤٣ .

"O great poet, you have to know that the poet is one who feels the essence of things, and does not count them and explain their shapes and colours. The merit of the poet is not in saying what these things resemble but it is to explain the essence of the things and what connection they have with life. People do not look to the poem just to hear it or look at it, but they would like to tell the others about the good poem which they have heard and share it with their more sensitive friends. And if you are aiming for a simile to say that this thing is red, and then you go on to give other examples with the same redness, you add nothing apart from repeating several examples of the red colour instead of one. But the simile should have a clear impression and influence on the audience, because all people can see shapes and colours perceptibly as you see them. But simile is transferring feelings of shapes and colours from one to another, hence, the power of feelings to go deep into things which could distinguish one poet from another. For this reason the poet's speech has influence, and the audience would like to understand because his speech gives life, like a mirror which increases light. On the other hand, the poet must reflect what has been described on the audience's feelings as blood is the source of nutrition and the flower is the source of perfume, and that is the talent of a substantial poem, while the worst poem is the artificial and counterfeit which⁸ leads to ambiguity of feelings.

8- " فاعلم أيها الشاعر العظيم ان الشاعر من يشعر بجوهر الاشياء لا من يعددها ويحصي أشكالها وألوانها ، وليست مزية الشاعر أن يقول لك عن الشيء ماذا يشبه ، وانما مزيته أن يقول ما هو ، ويكشف لك عن لبابه ، وصلة الحياة به . وليس همّ الناس من القصيد أن يتسابقوا في أشواط البصر والسمع ، وانما مهمهم أن يتعاطفوا ، ويودع أحستهم وأطبعهم في نفس اخوانه فريدة ما رآه وسمعها ، وخالصة ما استطابه أو كرهه ، وإذا كان كدك من التشبيه أن تذكر شيئا أحمر ثم شيئين أو أشياء مثله في الاحمرار فما زدت على أن ذكرت أربعة أو خمسة أشياء بدل شيء واحد ، ولكن التشبيه أن تطبع في وجدان سامعك وفكره صورة واضحة مما انطبع في ذات نفسك . وما ابتدع التشبيه لرسم الاشكال والالوان فان الناس جميعا يرون الاشكال والالوان محسوسة بذاتها كما تراها ، وانما ابتدع لنقل الشعور بهذه الاشكال والالوان من نفس الى نفس ، وبقوة الشعور وتيقظه يمتاز الشاعر على سواه ، ولهذا لا لغيره كان كلامه مطربا مؤثرا وكانت النفوس توافقه الى سماعه واستيعابه لأنه يزيد الحياة حياة كما تزيد المرأة النور نورا . والمرأة تعكس على البصر ما يضيء عليها من الشعاع فتضاعف سطوعه ، وصفوة القول أن المحك الذي لا يخطيء في نقد الشعر هو ارجاعه الى مصدره ، فان كان الكلام لا يرجع الى مصدر أعمق من الحواس فذلك شعر القشور والطلاء ، وان كنت تلمح وراء الحواس شعورا حيا ووجدانا تعود اليه المحسوسات كما تعود الأغذية الى الدم ونفحات الزهر الى عنصر العطر فذلك شعر الطبع القوي والحقيقة الجوهرية . وهناك ما هو أحقر من شعر القشور والطلاء وهو شعر الحواس الضالة والمدارك الزائفة . " العقاد ، عباس والمازني ، ابراهيم .

الديوان ، الجزء الأول ، دار النهضة المصرية ، القاهرة ١٩٢١ ، ص ١٦-١٧

ملحوظة: أشرت اثبات الاقتباس على طوله لبيان رؤية جماعة الديوان النقدية فيما يتعلق بأسس بناء الشعر كما جاء في تعليق أحد أعمدة هذه الجماعة (العقاد) في تحليله لشعر شوقي.

Al-'Aqqād's analysis is evidence that the general elements of *al-Dīwān* group's approach to literary criticism are based on Romanticism which concentrates on the internal world of the poet. Although Romanticism denotes different ideas in various European countries, there are some general characteristics which seem common across a wide spectrum. These characteristics include attention to imagination, nature, myth and symbolism, and the notion that the poetical world is a great knowledge.

Blake, Wordsworth, Coleridge, Shelley, and Keats are the poets most often categorised as romantic poets in English literature. Blake believed that all mental images possessed or represented a higher and more permanent reality than the world of the five senses.⁹ On the other hand, Wordsworth was led by the paths of his own Romanticism. He held that natural and spontaneous feelings, arising independently of conventional standards, were precious for themselves. He further believed that his early ballads had tapped into the rich ore that is natural feeling. In his words, Wordsworth's aim was "to trace, truly though not ostentatiously, the primary laws of our nature, and to follow the fluxes and refluxes of the mind when agitated by the great and simple affections of our nature."¹⁰

There is little room to doubt that the *al-Dīwān* group's approach to literary criticism was influenced by these figures. The topics which it stressed related to what Arab societies were looking for: freedom of thought. Al-'Aqqād himself admits that "We are both admirers and creators of Romanticism. We benefit from it and guide ourselves by its light."¹¹ Therefore, the *al-Dīwān* approach chose themes such as nature, myth,

⁹- Powell, A.E. *The Romantic Theory of Poetry*, p.57

¹⁰- Ibid., 148-9

¹¹- "اننا مبتدعون في الاعجاب بالمدرسة الرومانتيكية ، ومستفيدون بها ، ومهتدون على ضيائها." العقاد ، عباس . شعراء مصر وبيئاتهم في الجيل الماضي ، القاهرة ١٩٣٧ ، ص ١٩٢ .

imagination, and symbolism to express their ambitious goals for Arab poetry. The conflict between the *al-Dīwān* group and the classicists was grounded in the traditional elements of form and content.

Al-'Aqqād's approach to literary criticism may be classified into romantic approach and biographical approach. The romantic approach focuses on the self-expression of the poet. The biographical approach focuses on the poet's life and the poem as a piece of the poet's autobiography. Al-'Aqqād demonstrated this two tier approach when he analysed the poetry of Ibn al-Rumī. He commented, "Ibn al-Rumī compensated for our lack of knowledge of his life through his poetry. It contained many special characteristics, not ordinarily available in the works of other poets. His poems enable us to closely observe his life."¹² In spite of the *al-Dīwān* group's view on the modernisation of poetry through Romanticism, they were also influenced by classical Arab poets.

Compare this selection of classic and modern Arab poets.

Sometimes I get angry at life, then I hate it.

A man can get lost between despondence and hope.¹³

--'Abd al-Rahmān Shukrī, a modern poet

¹² "الا أن ابن الرومي يعوّضنا بعض العوض عن ذلك النقص الكبير (يعني قلة الاخبار الواردة عنه) بخاصة فريدة فيه ليست في غيره من الشعراء هي مراقبته الشديدة لنفسه وتسجيله وقائع حياته في شعره."

العقاد ، عباس . ابن الرومي - حياته من شعره ، القاهرة ١٩٥٧ ، ص ٤ .

¹³ يقول عبدالرحمن شكري:

أجنّ بالعيش طورا ثم أبغضه ما أضيع المرء بين اليأس والأمل

I am trying to be patient, watching hope,
how hard life is unless there is a space for hope.¹⁴

Al-Ṭughrā'ī, classical poet

or
Death has enfolded whatever there was between me and Muḥammad
and nothing can bring back to life what death has enfolded.¹⁵

--Abū Nuwās, classical-medieval poet

Time has enfolded what ever love was between me and you
and nothing can bring back to life that which your time has enfolded.¹⁶

--Al-Māzinī, a modern poet

The above selection demonstrates that the *al-Dīwān* groups were cognisant of the classical style of Arab poetry. This would seem to suggest that they did not reject Arab classical thought as completely as they claimed.

Summarising the *al-Dīwān* approach, there are four points to consider. First, the structure of the poem must support a unified whole, not merely unity among its various lines. In addition, there must be an emotional connection between each line of the poetry, thereby proving the poet has included a variety of feelings, which ultimately raises the quality of the overall expressiveness of the poem. None of this can be achieved unless the poet has adopted modern style, thought, and feelings. Second, poetry must reflect the poet's inner psyche. Third, the poet must pay attention to the beauty of sound. And

¹⁴ يقول الطغترائي:

أعلل النفس بالأمال أرقبها ما أضيق العيش لولا فسحة الأمل

¹⁵ يقول أبو نواس:

طوى الموت ما بيني وبين محمد وليس لما تطوى العنية ناشر

¹⁶ يقول المازني:

طوى الدهر ما بيني وبينك من هوى وليس لما يطوى زمانك ناشر

finally, poetry should be free from any restrictive influences which would confine the feeling and thoughts of the poet to a minimum of expression in a dynamic description.

Al-‘Aqqād worked to establish new principles in modern Arab poetry through his literary conflict with the literary restoration movement, headed by Aḥmad Shawqī. This debate was based on the fundamental questions of form and content. al-‘Aqqād demanded that changes in content should accurately portray life with the clearest self expression possible. Moreover, the content looks to express the personality and character of the poet. But al-‘Aqqād also demanded that certain rhyming schemes be ignored. He insisted on unrhymed verse and the freedom of the poet to change the rhythm of the poetry as often and in whatever manner he chose. Al-‘Aqqād believed these measures would keep Arab poetry alive and growing.

Socialist Realism

The Marxist approach is one of the contemporary trends in Arab literary criticism. The principles of this approach came to the fore in Egypt following the Egyptian revolution of 1952. Socialist ideology and beliefs permeated throughout Arab culture, including literary criticism. The men most associated with the socialist movement in Arab literary criticism were Muḥammad Mufīd al-Shūbāshī, ‘Abd al-Raḥmān al-Khumaīsī, Maḥmūd Amīn al-‘Ālim, ‘Abd al-‘Aẓīm Anīs, Muḥammad Mandūr, Louis ‘Awaḍ and Ghālī Shukrī. This group demanded from literature that it incorporate a social criterion. This criterion should look to answer questions like: does the writer have freedom of engagement in his society’s problems? And at what level of freedom of engagement should he become involved? The writer must ask of his work what function and value it serves in the society.

The critic's vision from the socialist realism perspective focused on the degree of freedom in society which almost inevitably limits or expands the degree of freedom for the writer. But the writer does not have to comment solely on the society's shortcomings.

Amīn al-ʿĀlim maintained:

When we say that writers should concentrate on society's issues and problems, we do not wish to place constraints on writers' freedom to express themselves. We would not argue that their literary works must be revolutionary slogans, social solutions, or political statements. Artistic engagement the text is not contrary to freedom of expression, and it should not be achieved at the cost of art.¹⁷

The socialist realism approach seems to be grounded in historical and dialectical materialism; philosophy and knowledge act as sources for the critic to draw on. Mahmūd Amīn al-ʿĀlim advocated that:

The sources of knowledge in this approach are based in general on dialectical relationships between binaries of certain concepts in literature which always lead to new, valuable units, exceeding the binaries of content and form, present and past, partial and general, objective and subjective, epistemic and creative, unity and disunity, and relative and absolute. Between these interactive binaries the literary creation will arise, and the systematic analysis of dialectical criticism is based on these binaries.¹⁸

¹⁷- "اننا عندما نطالب الأدباء بالالتزام بقضايا المجتمع ومشكلاته ، فلسنا ندعوهم الى قسر أو افتعال ، ولسنا نحجز على حريتهم في التعبير ، ولسنا نطالبهم بانقال ضمائرهم بغير ما تتفعل به ، ولسنا نقول لهم اجعلوا من أدبكم وفنكم شعارات ثورية ، أو حلولاً اجتماعية أو تقارير سياسية ، ذلك أن الالتزام في الأدب والفن ليس نقيضاً للحرية ولا يمكن أن يتم على حساب الأدب والفن."

العالم ، محمود أمين . *الثقافة والثورة* ، دار الآداب بيروت ١٩٧٠ ، ص ٥٤ .

¹⁸- "إنّ الجذور المعرفية العامة لهذه المدرسة النقدية تتمثل في العلاقة الجدلية بين ثنائيات تفضي دائماً الى وحدة قيمة جديدة تتجاوز هذه الثنائيات بين المعنى والمبنى ، بين المضمون والصياغة ، بين الدلالة والتشكيل ، بين الآتي والتاريخي ، بين الجزئي والكلّي ، بين الموضوعي والسياقي ، بين المعرفي والابداعي ، بين التنوع والوحدة ، بين النسبي والمطلق ، بين هذه الثنائيات المتفاعلة المتداخلة يتوتر الابداع الأدبي ، وعليها تركز المعالجة المنهجية في النقد الجدلي.."

العالم ، محمود أمين . *مفاهيم وقضايا إشكالية* ، دار الثقافة الجديدة القاهرة ١٩٨٩ ، ص ٢٥٠ .

Content and form are a major point in Arab literary criticism, both in medieval and modern literature. The socialist realism approach also dealt with this point, except that they stressed content with very little mention of form. As 'Abd al-Mun'im Tulayma expressed it, "The content of a literary work demands a specific form, hence, the function of form in a literary work is secondary."¹⁹ Conversely, some of the dialectical critics did not separate content and form. Maḥmūd Amīn al-Ālim and 'Abd al-'Azīm Anīs, in their book *Fī al-Thaqāfa al-Miṣriyya*, asserted that there is no separation between content and form. They assert that the successful literary work must strike a balance between content and form, while the unsuccessful work has no harmony between content and form. Therefore, Cubism which focuses on form, and Surrealism which stresses content, are incomplete artistic approaches.²⁰

al-Ālim and Anīs insisted on social content in literary works, but did not ignore their artistic structure. They believe in the intrinsic value of literature, and believe that the engagement of society's perceived shortcomings could help the writer develop his artistic style. On other hand, if the writer chooses to ignore the social aspect of his writing, then his artistic style will suffer and the structure of the work will descend unchecked into chaos. Al-Ālim and Anīs write:

Tawfīq al-Ḥakīm's attitude to life defines his artistic wording, and way of thinking, and the undeveloped characters which abound in his plays. Ṭāhā Ḥusayn did not incorporate the details of realistic

¹⁹ "إنّ مضمون العمل الأدبي هو الذي يطلب شكله ويحدّده ، أي أن دور الشكل في تشييد العمل الفني أو الأدبي - بالنسبة للمضمون - دور ثانوي . تليمة ، عبد المنعم . مقدمة في نظرية الأدب ، الطبعة الأولى ١٩٧٠ القاهرة ، ص ٨٣ .

²⁰ "الأدب الناجح هو الذي لا يمكن أن يتأرجح محتواه أو شكله عن الآخر ، لأن العلاقة بين الصورة والمادة أو بين الصياغة والمضمون لا يكون علاقة متآزره متسقة الا في الاعمال الأدبية الناجحة ، اما العمل الأدبي الفاشل فهو ذلك الذي يقوم بين صياغته ومضمونه تخلخل وتنافر وعدم اتساق ، وعلى هذا فإنّ المدارس الفنية التي تهتم بالشكل قبل المضمون كالتكعيبة مثلا ، أو بالمضمون قبل الشكل كالسيرالية مثلا ، مدارس فنية غير مكتملة . العالم ، محمود أمين ، وأنيس ، عبدالعظيم . في الثقافة المصرية ، الطبعة الثالثة القاهرة ١٩٨٩ ، ص ٤٤ .

life, whether in town or countryside, as can be seen in his narrative *Du'ā' al-Karawā n*. This attitude of Ṭāhā Ḥusayn meant that his narrative was cast in an emotionless form. However, a study of the attitude of the writer should not touch on what he is writing about, but should be able to reveal these aspects through his artistic talents.²¹

The conceptual framework that Al-Ālim and Anīs worked from is that the content should be a reflection of social events and that the literary scene should contain social content which presents the important elements of the work. Focusing on social literary content in this manner does not mean that the importance of form is forgotten, because the scene and the meaning in literary works should be based on collaboration between them. Accordingly, literature should be founded on realistic epistemic, socialist, and historic themes. Hence, the literature can be either an objective or subjective creative expression. If this were not the case, the writer would drift from the domain of pure literature to the domains of sociology or psychology. Therefore, according to al-Ālim and Anīs, content and form should be worked as a unit of literary structure.

Literature based on realism does not insinuate that the piece should be derived from a report or speech. Nor does a basis in reality suggest that literature must have a missionary tone, or instigate its readers to action. Furthermore, realistic literature does not require that the product be optimistic or pessimistic, but realism according to the

²¹ - "إن موقف توفيق الحكيم من الحياة هو الذي يحدد صياغته الفنية في هذا النمط الفكري وهذه الشخصيات الجامدة غير المتطورة التي تزدهم بها مسرحياته ، وعدم استيعاب طه حسين لواقعنا الحي بتفاصيله المتفاعلة المتطورة سواء في الريف أو المدينة في (دعاء الكروان) هو الذي أفرغ صياغة هذه القصة من الحركة ، وجعلها أقرب الى التجريدات النغمية ، وهكذا فإن دراسة موقف الفنان أو الأديب من الحياة لا تمس أبدا فنية ما يكتب وما يؤلف ، بل تساعد على الكشف عن كثير من الاسرار الفنية الخافية."

dialectical view is the artistic value in the structure of the literary text. This artistic value is not limited to a few sentences or paragraphs liberally distributed throughout the work or coming at the end. Artistic value is the overall content of the text, not just the idea expressed therein.

Many Marxist critics refuse to consider that literature or artistic value acts as a mirror to society because realism in literature is often more rich than the realism of life itself. 'Abd al-Mun'im Tulayma articulated the point thus: "Literature is not meant to represent real facts as a photograph does. Literature's *raison d'être* is to fill the gap in reality, to correct its shortcomings and define a new reality."²² Tulayma seems to be expressing the view that literature is a result of the writer's choice of socially real facts. This choice is neither arbitrary nor spontaneous. It is based on the writer's thoughts and feelings based on his experiences.

The dialectical criticism approach recognised the objective relationship between social reality and creative literature, whether in literary content or artistic form, and then attempted to analyse the structure of content and form in a historical and social context.

The Ideological Approach and Social Realism

It may be useful to articulate the relationship between the ideological approach to literary criticism and the social realism approach to literary criticism. The purpose of literature, according to the ideological approach, is not just to reflect on the present society's problems, but to insist on the ideal society. Literature would thus guide society

²²- " فالأدب لا يقتصر على تصوير معطيات الواقع الخارجية تصويراً (فوتوغرافياً) وإنما يتخطاها إلى ما يكمل صورة الواقع ، لأنّ الأدب وإن كان مصدره الواقع ، إلا أنه يتجاوز الماثّل في هذا الواقع إلى اكمال ما يشوبه من نقص وإلى ما يرهص به من جديد .
تليمة ، عبدالمعظم . مقدمة في نظرية الأدب ص ٢١٠ .

to a better existence, to a better reality than the present one. That better reality need not be limited to any social system, as the social realists would argue. Literature should aim to present the general human condition. Muḥammad Mandūr ventured to put forward a different approach: art for art's sake. In Mandūr's view, art for art's sake had not been accepted in his own era due to changes of lifestyle; in the 1950's, Arab society's political and literary trends ran contrary to one another; Mandūr added that literature and art should aim to develop a full and rich life. Mandūr was aware that the writer is a full member of society and is therefore influenced by its problems. The writer must adopt a position outside his environment so that he is not drowned in the tears of his society. Finally, Mandūr insisted that literature must not be an automatic response to society's ills but must take into account the general beauty and artistic elements intrinsic in literature.

The ideological approach of Mandūr is often considered an explanatory approach based on interpretation. The goals of literary work and analysis are to produce a creative piece which draws the reader into the text so that he also understands what lies behind the text. Mandūr's approach may also be considered an evaluative approach based on common critical rules used by the majority of critics. Still further, Mandūr's approach may be considered a guiding approach to literary criticism which aims to clarify people's needs and establish guidelines for the writer about those needs without restricting the writer's freedom.

Despite the apparent comprehensive nature of Mandūr's approach, he does not provide any practical answers to the reader as to why his approach is more advantageous than others. His approach seems to have been based on looking to criticism to act as a study of the text and a means of differentiating literature. Towards that end, he advocated the use of linguistic theories to aid in the analysis of the text. Mandūr is, however, quite vociferous about what literary criticism should not include - scientific analysis. He writes:

"One who wants to understand the human being according to the theories of psychology is like one who wants to dissect the butterfly with an onion knife."²³

The development of literary criticism has often gone hand in hand with the development of literature itself. As trends in literature have shifted from romanticism to realism, with a focus on society's ills, ambitions, and solutions, so too has literary criticism shifted from the esoteric stage of interpretation according to the beauty of the individual elements to a system of analysis based on relatively clear principles and ideology. Ideological criticism, therefore, according to Mandūr, has been influenced mainly by socialism and to some extent existentialism, both of which sought to gauge literature on its social merits rather than its beauty alone.

The existentialists believed in the main that the writer had to develop his own techniques to express his view regarding his life experiences and the ills of society. The Socialists concentrated on keeping literature oriented to society and the individual's life based on socialism. They regarded their rules as the guiding force of literature and criticised negativism and fugitive romanticism. Ideological criticism appears to merge these two philosophies. It attempts to explain the sources of literature and art as well as the aim and function of various writers. In doing so, Mandūr argues that recent experience should take precedence over past experiences if those past experiences have no bearing on the writer's present life and society. He maintains that this specific topic could have different angles according to the ways in which each writer is dealing with it.²⁴

²³ "الذين يريدون فهم النفس البشرية بفضل نظريات علم النفس انما يريدون تشريح فراشة بسكينة بصل" مندور ، محمد. *في الميزان الجديد* ، دار نهضة مصر للطباعة والنشر ، القاهرة ١٩٧٣ ، ص ٣٨ .

²⁴ " ان الموضوع الواحد قد يصب فيه اديبان مختلفان مفهومين متناقضين تبعا لاختلاف نظرة كل منهما اليه واختلاف طريقة معالجته له." ص ٢٣٤ ، مندور ، محمد. *النقد والنقاد المعاصرون* ، مكتبة نهضة مصر ، القاهرة ١٩٦٢ .

Mandūr also voiced his opinion on the decision by many critics, be they medieval or contemporary, that form and content was a central issue to Arab literary criticism. He disagreed. He felt that one should distinguish between form and content because the human aspect of the poem, the human content, must have a suitably beautiful form. Beauty in form and content must be of the highest standard. The poem is not like a report with a standardised form, but has a metaphoric form - the expression of which is not merely language but rhythm as well. In sum, Mandūr seemed to have been arguing that artistic form must take the lead over content. He requested burgeoning writers to make every effort to "keep new content within a suitably beautiful artistic form whether it be a poem, play, narrative, or essay".²⁵

Mandūr's overall vision of literary criticism, therefore, can be said to encompass the following elements: perfection in form; a renewing of both form and rhythm; and a revival of subtle meaning. He wrote: "These elements (socialist realism) give the poem great strength and accessibility to the heart, and consequently ability to achieve its excellent human aims."²⁶

The intellectual conflict about content and form and the relationship between them had led to some vagueness as to the function of each on its own. This situation divided the literary criticism community, setting the classical and romantic approaches to literary criticism against the realistic approach. Two views developed as a consequence:

²⁵ - "يرى مندور أنه على الأدباء وخاصة الشبان منهم أن يبذلوا جهودا كبيرة للملائمة بين المضمون الجديد والصورة الفنية الجميلة الموحية سواء أكانت تلك الصورة قصيدة شعر أم مسرحية أم قصة أم مقالا ثقافيا".

مندور ، محمد . محاضرات عن الشعر المصري بعد شوقي دار نهضة مصر القاهرة ، بدون تاريخ ، ص ٧٣ .

²⁶ - "إن الوسائل الفنية تزيده (تيار الواقعية الاشتراكية) قوة ونفاذا إلى القلوب وبالتالي قدرة على تحقيق أهدافه الإنسانية الخيرة".
المرجع السابق نفسه ص ٧٤ .

art for art's sake and art as life. Mandūr stated that the reason this split occurred was due to a misunderstanding of the relationship between content and form. He wrote: "Art is an effective means of giving the content strength, closeness to the psyche, and the support to reach its goals."²⁷

Earlier in this chapter, we saw how the socialist approach to literary criticism was faced with some fundamental questions about the freedom of the writer in a given society, and the answers they furnished. The ideological approach to literary criticism was faced with many of these same questions: how much freedom does the writer have in his society; to what extent should he delve into his society's ills and express this in his literature; what right does the critic have to make demands of the writer to choose certain topics over others; and if the critic cannot dictate subject matter, should his role be restricted to analysing the work as it stands and stating his opinion of it?

The engagement of the writer in society's problems and his freedom to choose a topic is one of the most difficult literary puzzles to solve. Mandūr believed that the process of selecting a topic in any of the arts was every bit as important to the final work as the topic itself. The ideal artist is the one who chooses a topic which is relevant to people's lives. The critic should encourage writers who choose such a topic. But then Mandūr raised the concern that such support might be tantamount to unduly influencing other writer's choices of subject. The question for Mandūr was how far can the critic determine the writer's choice of topic without infringing on the writer's freedom and creativity.²⁸ The present author believes that Mandūr emphasised the freedom of the

²⁷ "إن الفن وسيلة فعّالة في تقوية المضمون وتقريبه من النفس ، ومساعدته على تحقيق أهدافه." المرجع السابق نفسه ، ص ٧٤ .

²⁸ " إلى أي حدّ يمكن أن يسمح الناقد لنفسه بأن يتحكم في اختيار الأدباء والفنانين لموضوعاتهم وأن يدعوهم إلى هذا النوع وذلك من الموضوعات دون أن يكون في عمله اضرار بحركة الأدب وتضييق لمجال الاختيار لملاكات الخلق والابتكار عند بعض الأدباء والفنانين المهوبين . " المرجع السابق نفسه ، ص ١٠ .

writer. He wrote: "the ideological approach does not like to dispossess the writer or artist of his creative freedom."²⁹

The ideological approach to literary criticism, according to Mandūr, seems to have three functions. First, an interpretative analysis of the literary work which helps the reader understand the aim or aims of the piece. In this role, criticism has been considered to have its own creative freedom which might alter the very work the critic is examining- much to the horror of the author. Second, an evaluation of the work at various levels, such as form and content and diction. And finally, to introduce the writers to the requirements of society and what readers expect to see without ordering them to write solely towards those requirements. Hence the assertion that Mandūr supports the writer's freedom to choose.

Impressionistic Criticism

Ṭāhā Ḥusayn is one of the Arab critics who illustrated the impressionistic critical approach to literary criticism through his own literary work. Ṭāhā Ḥusayn's work seems to suggest the strong influence of his culture on his approach. His approach to literary criticism involved the scientific method. He writes: " We have not to follow any restrictions except the scientific method."³⁰ Ṭāhā Ḥusayn wanted to combine in his critical approach the scientific method with the critical approach of impressionism. Criticism, in his view, is impressionistic yet anchored in artistic truth. Artistic truth for Ṭāhā Ḥusayn is the manner in which personal feelings are expressed in a style of language harmonious with the flavour of the period. By this he does not mean memorial

²⁹ - "المنهج الايديولوجي لا يريد أن يسلب الأديب أو الفنان حريته".
مندور ، محمد . النقد والنقاد المعاصرون . مكتبة نهضة مصر ١٩٦٢ ، ص ٢٣٧ .

³⁰ - " يجب الا نتقيد بشيء ، ولا نذعن لشيء الا مناهج البحث العلمي الصحيح "
حسين ، طه . مستقبل الثقافة في مصر ص ٣٧ .

truth, but expressive truth. He adds that literature not based in truth will lead to restricted literature. Literary freedom is a clear indicator of artistic truth. Ṭāhā Ḥusayn defines freedom as truth which leads to artistic beauty and pure expression of feeling.

In his analysis of Abū Nuwās's poetry, Ṭāhā Ḥusayn writes:

"Abu Nuwās did not like truth because it was truth. He was not a preacher or a hermit, but he was a poet who liked to be honest in his poems and talk to the people in a way they could understand. Therefore, we were favourably impressed by him. Abu Nuwās liked truth in a practical or in an artistic way."³¹

The second principle in Ṭāhā Ḥusayn's approach is the inclination (taste) of the qualified critic. He writes:

My reading of literary works is based on the heart, inclination, and the disposition of love for beauty which strives for the ideal. The great writer has a strong influence on my thoughts which makes me forget myself.³²

This statement leads us to believe that Ṭāhā Ḥusayn's approach was based on three points. First, the original element in creative reading is the artistic beauty. Second, one of the characteristics of the ideal writer is his ability to maintain his influence on the reader's thought and stimulate the reader to delve into the text without analysis of the text - just enjoyment of the artistic effort. Finally, the evaluation of the text should take place in two stages: inclination and artistic pleasure followed by analysis and explanation.

³¹ - "لم يكن أبو نواس مؤثرا للصدق لأنه صدق ، لم يكن واعظا أو ناسكا ، وإنما كان شاعرا يصدق في شعره ويحب أن يتحدث الى الناس بما يفهمونه ، فينال موضع الاعجاب والفتنة ، كان يحب الصدق حبا عمليا أو قل يحب الصدق حبا فنيا."

حسين ، طه . حديث الأربعماء ، دار الكتاب اللبناني ، بيروت ، ط ٢ ، ١٩٧٢ ، ص ٩٤ .

³² - إنما أقرأ الأدب بقلبي وذوقي، وبما أتيح لي من طبع يحب الجمال ويطمح الى مثله العليا ، والكاتب المجيد عندي هو الذي لا أكاد أصحبه لحظات حتى ينسيني نفسي . حسين ، طه . فصول في الأدب والنقد ، دار الكتاب اللبناني ، بيروت ، ط ١ ، ١٩٧٣ ، ص ٢٨١ .

The vital point of literary criticism in Ṭāhā Ḥusayn's view is impressionism and inclination towards beauty. These are the aims of creativity.

He therefore maintained, in his study of al-Mutanabbī's elegiac poetry, dedicated to some of the relatives of Sayf al-Dawla:

"This poetry [elegiac poetry] contains many excellent poems, yet it is not the best poetry he has produced in elegy. The reason for that, in my opinion, is because he produced this kind of poetry as a kind of duty. He used his head more than his heart; his work lacked those essential feelings of the heart."³³

Thus, Ṭāhā Ḥusayn is judging the work from his impressionistic view of literary criticism founded on his own personality and inclination in criticising the work.

His guidelines for literary criticism become even more apparent in the course of his analysis of the panegyric poetry addressed to Sayf al-Dawla in his book *Ma'a al Mutanabbī*. He writes, for example: "This poem, in my opinion, is the best in al Mutanabbī's collection, because it is one of the rare poems in which the poet's mood is sweet and is not burdensome to the reader and listeners."³⁴ Although our aim is not the study of Ṭāhā Ḥusayn in detail, it will prove beneficial to present his contribution to Arab literary criticism through some examples of his impressionistic approach. Thus on reading one of these poems he says, "When you read this poem you will feel more comfortable with it than any poem in the collection." "This *qaṣīda* is one of the most

³³ - ولكن هذه القصائد ان كانت لا تخلو من جيد الشعر وروائعه ، فليست هي خير ما قاله المتنبي في الرثاء ، ومصدر ذلك فيما يظهر أن المتنبي قال أثرها أداء للواجب لا استجابة للعاطفة ، ولا اعرابا عن الضمير ، فهو قد لجأ فيها الى فته وعقله اكثر مما صدر فيها عن قلبه وشعوره .

حسين ، طه . مع المتنبي ، دار المعارف ، القاهرة ، الطبعة العاشرة ، بدون تاريخ ، ص ٢٠٤ .

³⁴ - وهذه القصيدة عندي من أجود شعر المتنبي ، وهي من القصائد النادرة التي تحلو فيها روح الشاعر ، ويخف ظله على القارئ والسماعين .
المرجع السابق نفسه ، ص ٢١٩ .

wonderful poems al-Mutanabbī composed for Sayf al-Dawla; read some of its lines with me and you will know that I am not lavish in my praise”.³⁵

Modernism

The term “modernism” is often used to identify what are considered to be the distinctive features of this concept: sensibility, form and style of literature and art since World War I (1924-9).³⁶ There is a striking correlation between modernism and recent (at that time) literary production of poetry, novels, and stories. This wealth of information might help to shed some light on certain aspects of modernism which were stressed in its early formation. These aspects can be classified into two basic categories: the temporal aspect and the semantic aspect. Despite the close relationship between modernism and recent works, the modernist critic must not necessarily restrict himself to discussing modern works. The time in which the piece was composed and how it relates to the contemporary definition of the goals of modernism proves of special interest to the modernist critic. It is this temporal aspect that must be taken into account. There may be no connection between modernism and the time at which the creative literature was produced. Thus there may be a long period between the production of a literary text and the modernist approach, hence the literary text could not be considered as a contemporary work. Therefore, in our opinion, the temporal norm is not adequate to specify the concept of modernism.

A semantic aspect must be introduced to add to our understanding of the temporal aspect and enable us to appreciate literary texts in the context of modernism.

³⁵- (ويشيع في نفسك خفة وطربا ولا تجدها حين تقرأ أي قصيدة أخرى من قصائد المتنبي) (فقلت لك أن هذه القصيدة أروع ما قال المتنبي لسيف الدولة من الشعر وأقرأ معي بعض أبياتها أني لست مسرفا فيما أقول) .

المرجع السابق نفسه ، ص ٢٣٥ .

³⁶- Abrams, A. H. A Glossary of Literature Terms. P. 108.

This concept of modernism appears to be almost wholly different from its renaissance counterpart in Egypt, led by Maḥmūd Sāmī al-Bārūdī and Aḥmad Shawqī. This artistic renaissance movement strove to merely revive and renew medieval literature.

The Arabic speaker may be confused by the term *ḥadātha* because it can have a number of meanings, all of which are closely related. For example, *ḥadātha* can mean revival or renaissance, as in the words *ba'th* and *Iḥyā'*, or it can mean renewal, as in the word *tajdīd*.

Those critics who wish to discuss modernism must endeavour to keep these meanings distinct. Perhaps some new terms could be added to the Arabic language for the modernist critic. In any case, modernism, in the sense of renaissance, has tended to mean that creative thought has to be expressed through an imitation of the classical heritage which has all too often led to artificiality and artistic weakness. This has often affected many Arab societies, and without a poet of inspiration and genius who is able to work within and simultaneously control the medium, the idea of renaissance will continue to weaken modernist artistic efforts. The central point that must be addressed is a severance in thought between the contemporary period and the past. Such an action is justified by the following: the critic who was involved in the renaissance movement was not at liberty to criticise the heritage - he merely accepted its value. And criticism which is not separated from history tends to live in the past. Poetry which is produced under the influence of the historical approach will only recycle what has come before, and society will be mired in the past - the poetic experience will cease to be innovative. This is the modernism of the renaissance movement: poetry should emulate the past masters and not create new works.



This analysis could lead us to conclude that *tajdīd* is a near synonym for *Iḥyā'*. There is superficial difference in meaning between the words, but *tajdīd* as a literary term rests on certain sociological factors, such as political instability and economic and social difficulties among Arab societies. The word *tajdīd* has been used by both medieval and contemporary literary critics. Ḥāzīm al-Qarṭājannī is a critic of the former category. He insisted that poetry must be new and not a mere repetition, that the poem should be beautiful and inspire wonder, and that the poet should use his diction to develop the structure of the poem. For that reason, Ḥāzīm al-Qarṭājannī felt that simplistic language should be ignored and only a language of beauty should be employed, for beautiful images in the reader's mind will lead the reader to the wondrous. However, he also stated that language of exquisite beauty is often difficult to explore.³⁷

That conflict is at the heart of the meaning of *tajdīd*, and in some respects this difficulty can be said to interfere in the creative process. Al-Qarṭājannī tried to resolve this matter of the relationship between creative thought and *tajdīd* by establishing a link between *tajdīd*, imitation, and creative wonders which will lead one to acquire knowledge by a process of something unknown. Although al-Qarṭājannī applied imitation to his solution, *tajdīd* can still be regarded as a new concept in the contemporary period, defined as having the basic objective of re-evaluating literature related to political orders of Arab societies from World War II to the early 1970's. This concept was a major landmark in the liberation movement which operated throughout the diverse approaches to literary criticism. Each approach had its own underlying set of rules, but *tajdīd* almost universally meant a concentration on poetry to liberate it from first classical forms and then from classical ideas.

³⁷- القرطاجني ، حازم . منهاج البلغاء وسراج الأدباء . الطبعة الثالثة ، بيروت ١٩٨٦ ، ص ١٩٢ -

The idea behind *tajdīd* and liberty of literature in those thirty years was not to follow western approaches of social and literary thinking in blind imitation, but rather to adopt them as good, mature models of literary criticism. Arab critics subsequently began to follow European poets and rebel against poetic rhythm. Having said that, it seems that some of those who claimed to embrace *tajdīd* and represent the liberationist approach to literary criticism may have been repeating the theories of famous romantic critics and poets. Consequently, the influence of European literature on Arab literature tended to be superficial and immature at times in comparison with the modernist movement which was then spreading across Europe.

The liberation movement was spreading in Arab societies at the same time. Many found themselves forced to look at developing social trends and scrutinise them rather than discuss other current issues of lesser importance. Literary realism arose amidst these circumstances, having formed its own set of rules which concentrated far more deeply on the interior structure of the text. The chief aim of literary realism was a shift towards humanism, defined as a revolutionary experience designed to force the masses to understand themselves and to take their place in the sun.

When the realists directed their arguments against the romantics, their arguments seemed dominated by theoretical discussions. After World War II, a clash developed between the classical school and those who held to *tajdīd* as the means of literary criticism, caused by accusations of ambiguous analysis and dubious sources. When realism appeared, its tenets were sufficiently developed to offer some explanation of the development of *tajdīd* and how it was going to completely reshape the classical mentality.

After examining the concepts of modernism and its near synonyms such as renaissance, it seems that the most critical differences between them took place due to generation gaps, not only between old and young critics, but between medieval and contemporary critics as well. The quarrel helped to partially distinguish between real artistic creativity and the illusion of artistic creativity which is completely unrelated to the creative experience as a means of discovering artistic intuition. It is also important to avoid theoretical approaches to literary criticism as a means of analysing the function of modernism in literature. The value of modernism is not its emphasis on experimentation with new words and structures. The value of modernism lies in its presenting a living model which discusses creative ability as a means to recognise one's culture and understand one's world.

There are many critics who disagree with this narrow definition and see the function of modernism more in terms of its direct role in both literature and criticism, some focusing on form and content. They argue that to understand literature, both the language and the content must be clear - then will the criticism of the work be best understood. Moreover, the content is primarily responsible for leading the reader through the creative text and critical dialogue, while the new diction leads one to the language of both literary and critical text. Modernism would seem to involve a dualistic approach to literary criticism of content and diction. The modernists view of content attempts to study artistic aims and liberate the critic from fixed classical rules. Their view of diction attempts to discover one's own creative ability and artistic performance without the need to follow a static set of rules. As such, the final creative work will most likely force the critic to review his own rules if the literary work has gone beyond the critic's usual conventions.

In light of the views of modernism above, it seems that the interpretation of the concept of modernism has been constrained in both wording and meaning. It stands to reason that one cannot discuss modernism without reference to the creative work itself. In fact, it is entirely plausible to suggest that criticism applies to a creative work in so far as it wishes to influence the production of a new work (paralleling the original text), concerned with analysis, reform and recognition of the relationship between disparate parts of the text. Modernism should be applied to the literary work which is grounded in reality, demonstrates a full understanding of the creative experience, and then reaches that artistic plateau which explains the author's sensations. Even so, one must take care not to assume that modernism dictates the need for new concepts of reality and the use of a finite set of ideas. Thus, if modernism is in contrast to other approaches, it must always be an experimental approach.

The content should be new and relate to the author's frame of mind. This will help the author to discover his own reality and simultaneously associate his unique situation in the wider human context just as the form reflects the new artistic experience. Modernism, as presented here in, is the understanding of the creative process, the association between heritage and reality, and production of concepts expressed through ideal creative texts.

Chapter Three
Sources of Structuralism in
Arab Contemporary Criticism

Arab approaches to literary criticism, such as Impressionism, Romanticism, and the Ideological approaches have had a positive effect on the appreciation of literary works whether contemporary or medieval. Each of these approaches had in turn been influenced by European literary critical approaches. The literary works of al-‘Aqqād, Ṭāhā Ḥusayn, and Mandūr provide a good indicator of that influence. Then in the 1960’s, structuralism took root and soon flourished among many Arab literary critics. These Structuralists, among them Adonis, Kamāl abū-Deeb, ‘Abd al-Salām al-Masaddī, Ṣalāḥ Faḍl, Khālida Sa‘īd and ‘Abdallah al-Ghadhdhāmī, attempted to establish a new method of literary criticism.

The Arabic word for “structure” which is of importance here is *al-binya*. This noun derives from the triliteral root of *banā*. In order to fully comprehend the meaning of structure in literary terms, it will be helpful to consider the wider definition of the word. In both the Arabic language and European languages, the broad meaning of the word can be defined as “arrangement and interrelationship of parts in a construction.” (*Collins English Dictionary*) Having said that, the exact definition of “structure” varies within the arts and sciences. For example, in the field of chemistry, structure tends to denote “the arrangement of atoms in molecule of a chemical compound” (*Collins English Dictionary*); or in the field of geology, “the way in which a mineral, rock, rock mass, or stratum, is made up of its component parts” (*Collins English Dictionary*).

For literary purposes, this thesis shall define structure as a rational system, not having physical characteristics, but instead a means to interpret the constituent parts of the text and their logical relatedness. Indeed, this approximates to the general definition of literary structuralism: “literature that interprets and analyses its material in terms of oppositions, contrasts, and hierarchical structures...” (*Collins English Dictionary*). Two of the main points in structuralists’ thought tended toward determining the superficial

relationships between parts of the text and determining the intellectual system the author used to link those relationships throughout the text as a whole.

One of the most fruitful attempts to define literary structuralism as it developed in the 1960's was made by Jean Piaget. He writes:

“As a first approximation, we may say that a structure is a system of transformations. In as much as it is a system and not a mere collection of elements and their properties, these transformations involve laws: the structure is preserved or enriched by the interplay of its transformational laws, which never yield results external to the system nor employ elements that are external to it. In short, the notion of structure is comprised of three key ideas: the idea of wholeness, the idea of transformation and the idea of self-regulation.”¹

The anthropologist Claude Lévi-Strauss developed a competing set of three principles to define the notion of structure, as related by John Sturrock. First, language is to be studied in itself before turning to a study of its relationship to other systems (be they historical, sociological, or psychological) - internal structure takes precedence over external functions. Second, speech, as the audible manifestation of language, is to be broken down into a finite number of minimal elements, such as phonemes on the phonological level. Third, the elements of a language are to be defined by their mutual relationships. These relationships are of two kinds: paradigmatic relationships between elements which can be substituted for each other; and syntagmatic relationships between elements which can combine together. Sturrock comments that Lévi-Strauss has adapted these three principles to his own anthropological ends.²

¹- Piaget, Jean. *Structuralism*. P.5

²- Sturrock, John. *Structuralism and Since*. P. 46-47

Piaget and Lévi Strauss each seem to focus on a specific theme: a system of language which is based on controlling the units of text. Ferdinand de Saussure is considered the founder of modern linguistics whose influence extended to the formation of theory for contemporary literature. He emphasised the distinction between *langue*, the social aspect of language, and *parole*, the individual relation of the system in actual instances of language. He writes:

“Our definition of language assumes that we disregard everything which does not belong to its structure as a system; in short everything that is designated by the term ‘external linguistics’.”³

De Saussure’s approach to linguistics might be said to be the foundation of structuralism, and a presentation of his central ideas of *langue* and *parole* will prove beneficial.

Langue, according to de Saussure, should contain many elements which work together as a system to produce the complete picture of the language. Thus, the ideal definition of language would be a system of signs. De Saussure stated that these signs are of two types; signifier and signified, which shall be considered a bit later. Of language he writes:

“A language might also be compared to a sheet of paper. Thought is one side of the sheet and sound the reverse side. Just as it is impossible to take a pair of scissors and cut one side of paper without at the same time cutting the other, so it is impossible in a language to isolate sound from thought, or thought from sound. To separate the two for theoretical purposes takes us into either pure psychology or pure phonetics, not linguistics.”⁴

Parole may be defined as the substance of internal and external linguistics in the structure of the text. De Saussure added speaking of *parole*:

³- De Saussure, Ferdinand. *Course in General Linguistics* Translated and Annotated by Roy Harris. P.20.

⁴- *Ibid* P.111.

“As far as internal linguistics is concerned, the situation is quite different. Any old order will not do. The language itself is a system which admits no other order than its own. This can be brought out by comparison with the game of chess. In the case of chess, it is relatively easy to distinguish between what is external and what is internal. The fact that chess came from Persia to Europe is an external fact, whereas everything which concerns the system and its rules is internal. If pieces made of ivory are substituted for pieces made of wood, the change makes no difference to the system. But if the number of pieces is diminished or increased, that is a change which profoundly affects the ‘grammar’ of the game.”⁵

This last example of the chess game demonstrates some principles of structuralism: that language is a system based on relationships between elements as a unit, and that internal linguistics is more important than external linguistics. The history and development of language has less bearing on contemporary literature than the current net system of relationships between the elements of the text. De Saussure’s ideas can be said to support the structuralist approach against the historical approach to studying linguistic topics. Therefore, structuralism should be based on separation between structure and history.

Examining the two previous excerpts from de Saussure’s work, it seems clear that de Saussure developed his ideas along two lines: the study of language as a system of differences and speech as the endproduct of that language; and a criticism of previous approaches such as historical and comparative. In his view, language and speech sit opposite one another. Language is an intellectual stock of any group or nation, while speech is what the individual has chosen to use from that intellectual stock of language to express his idea. R. Scholes analysed de Saussure’s concept in his work *Structuralism in Literature*. He commented:

“His [de Saussure] definition is unusual in that it distinguishes three levels of linguistic activity: *langage*, *langue* and *parole*. *Langage* is the broadest aspect, for it includes the entire human potential for speech, both physical and mental. As such, it is simply too broad

⁵- *Ibid* P.23.

and undefined an area to be studied systematically. *Langue*, however, is defined precisely by virtue of its systematic qualities. For *Langue* is "language" as we use the word is speaking of the English "language" or the French "language". *Langue* is the language system which each of us uses to generate discourse that is intelligible to others. Our individual utterances are what Saussure calls *parole*. Thus language is linguistic potential, *langue* is language-system, and *parole* is individual utterance. For de Saussure, the central object of linguistic study must be the language-system. Language-systems, because they are social products, are conventional. In speaking English we have an infinite number of potential utterances at our command, but these are based on a finite number of words and grammatical relationships. And these words and relationships are aspects of a single system".⁶

The binary *langue/ parole* has a distinct effect on language-system in a given period which de Saussure called Synchronic and Diachronic. Synchronic is considered a horizontal theme based on unchanging relationships between ideas without any inference of time. Diachronic is considered a vertical theme based on antecedent or a change over time between relationships of ideas. De Saussure looked to diachronic linguistics critics who study every phenomena in language, always mindful of the historical element, much like a person who wants to look at an unchanging scene: he must move around to gauge the scene from various angles, but must not move through time in order to take in each perspective. Synchronic linguistic critics' analysis will lead to ambiguity in understanding the same scene.

Returning to the theme of signifier and signified, according to de Saussure, it was based on arbitrary relationships between utterances because the signifier does not contain any indication of the content of that which is signified. He writes:

"For some people a language, reduced to its essentials, is a nomenclature: a list of terms corresponding to a list of things. For example, Latin would be represented as: ARBOR, EQUUS etc. This conception is open to a number of objections. It assumes that ideas already exist independently of words. It does not clarify whether the name

⁶- Scholes, R. *Structuralism in Literature*. P.14

is a vocal or a psychological entity, for *ARBOR* might stand for either. Furthermore, it leads one to assume that the link between a name and a thing is something quite unproblematic, which is far from being the case. None the less, this naïve view contains one element of truth, which is that linguistic units are dual in nature, comprising two elements.⁷

Therefore, the connection between sound and concept appears to be arbitrary. For instance, one must use a signified word, such *ukht* (sister), if one wishes to be understood. There is no connection between the sounds “u”, “kh”, “t”, the signifiers, because these sounds can be found in many different languages. De Saussure’s themes do not easily lend themselves to a single definition of structuralism.

In spite of these varying definitions, structuralism did manage to have a unique influence on modern linguistic studies. In the second half of the 20th century, structuralists constructed their structural literary approach on the basis of identifying the method of arranging the structure of one’s culture. This method is often concealed, and the researcher must strive to find it. Structuralists centre their findings on the linguistic structure of the text, without any reference to the author’s ideology, referential source (i.e., society), or historical context. Nor do the individual elements of the text concern the structuralists. They appear to be solely interested in the study of the text’s overall system of constituent parts. Structuralists, therefore, first have to isolate the text from its environment (the author, society, historical context) and then they can study the interior structure of the text as an abstract work, yielding the framework of the text.

Structuralism in Arab contemporary literary criticism was initially a component in the linguistic approaches to literary criticism. Ḥammādī Ṣammud, a contemporary Arab critic, wrote: “For many reasons, Arab contemporary literary criticism does not avoid

⁷- De Saussure, Ferdinand. *Course in General Linguistics*. P.65

linguistics approaches. Arab critics strove to involve structuralism in their criticism of Arabic literature.”⁸ Moreover, Muḥammad Barāda admitted the influence of structuralism

on Arab contemporary literature in general and on Moroccan literature specifically.

“We live close to Europe, and in particular to France, so Moroccan and, for that matter, all Arab contemporary literature has to confess that it has been influenced by structuralism.”⁹

In the 1960’s literary critics at large were involved in linguistic studies as their main approach to literary criticism. Arab critics during that period of flourishing literary thought were eager to understand new approaches to literary criticism in line with the changing cultural, social, and poetic attitudes. Once the new thinking was fully comprehended, Arab critics incorporated it into criticism, abandoning their old critical principles, all the while keeping a keen eye on maintaining objectivity in their criticism. It seems that modern Arab structuralists were alienated from subjectivity in literary studies, which is amply demonstrated in their reaction against historical, psychological, and sociological approaches, since these concepts, in many Arab critic’s views, tended to sidestep the literary text itself.

In presenting the Arab structuralists, it is important to bear in mind that although each critic used slightly varying methods to analyse a text, they each drew from the same source and reference material such that, by and large, their conclusions were fairly homogenous. The Arab structuralists were influenced by a new language of criticism, which was propagated by Roland Barthes. This famous structuralist derived his unique

⁸- يقول حمّادي صمّود: ولم يبق النقد العربي الحديث نتيجة عوامل متعددة، بمعزل عن هذه التيارات اللسانية، فهو يحاول جاهداً تمثل قضاياها النظرية العويصة المتشعبة مقبلاً على تطبيقها على نماذج من الأدب العربي.

صمّود، حمّادي. معجم مصطلحات النقد الحديث. ص ١٢٧.

⁹- يقول محمد برادة: "لا بدّ من الاعتراف، ونحن على بضعة كيلومترات من أوروبا، وخاصة فرنسا اننا تأثرنا نحن أيضاً (المغاربة) وكل الأدب العربي المعاصر بهذا المنهج البنيوي." برادة، محمد. الثقافة الجديدة ص ١٧، عدد ٩ عام ١٩٨٧.

language from analysing literary texts. It seem to be based on undifferentiated language, or as Arab critics often say “explosion language” (“*luḡhat al-tafjīr*”). This method seemed to have led Barthes to ignore the syntax and subsequent semantics of the text in favour of his paradigm of language. The use of Barthes’ “explosion language” introduced a high degree of vagueness into critical terminology, creating a wide gap between the critic and the reader.

‘Abd al-Salām al-Masaddī serves as a good illustration of what is meant by a high degree of vagueness in critical terminology. In his analysis of an Aḥmad Shawqī’s poem, *Wulida al-Hudā* he described the poem in terms of “*ẓāhirat tawzī’ al-qanawāt al-maṣrūfa iblāghīyan*” “the phenomena of the channels of distribution dedicated to conveyance,” and “*al-jihāz al-shi’rī*” the “poetical apparatus(or system)”, and “*al-jihāz al-mafhūmī*”, the “conceptual system.” And making his analysis even more complex, he introduced the use of mathematical tables. Even so, it is possible to determine that there are two main points al-Masaddī stresses in his analysis of Shawqī’s work: separation form and interpenetrating form.

Separation form has certain unique characteristics dependent upon its context, according to and characterised by a clear and evident harmony of the text. Al-Masaddī expounds his ideas by emulating mathematical equations. He writes that separation form is like a series of unknown values multiplied in sequence, such as $A \times B \times C \times D$, and so on. He goes on to say that interpenetrating form is the collection of the various parts of the poem for the purpose of formulating a new structure, but still keeping the general sense of the poem. Transferring this idea to an algebraic equation yields $(AB + BC + CD) \times (DB + BA + AC)$. Al-Masaddī concludes at the end of his analysis that:

If we transfer the above analysis to formal language, we would have:

Vision theme 1 = $(AB + AB) \times (BE + BE)$

Vision theme 2 = $(LN + LN) + (LR + LR)$

Vision theme 3 = $(RH + RH) \times (HX + HX)$

It was from this that al-Masaddī believed *Wulida al-Hudā* was produced.¹⁰

Reviewing this previous material, it is possible to conclude that structuralism in Arab literary criticism was based, at least in part, on western structuralist approaches. Many Arab critics presented various ideas of what they felt structuralism should focus on. The title of 'Abd al-Salām al-Masaddī's book, *Style and Stylistics*, speaks for itself. He presented the principles of stylistic and structuralist thought in Europe generally and France specifically, naming some of the key figures in European structuralism. Among them was Michel Riffaterre, whose book, *Essais de stylistique structurale*, he reviewed.

Shukrī 'Ayyād in his study *Madkhal ilā 'Ilm al-Uṣūb* concentrated on the theory and practice of the theory of style. In addition he explored the relationship between style and linguistics as well as the relationship between literary criticism and histories of literature and rhetoric. In a separate study, *Ittijāhat al-Baḥṭh al-Uṣūbī*, 'Ayyād gives an overview of topics related to style and linguistics, citing many well known figures, such as Charles Balley, Stephen Ullmann, Leo Spitzer, Siegfried J. Schmidt, G.P. Thorne, Michael Riffaterre.

¹⁰- يقول المسدي:- فأول نمط نظامي للعناصر الداخلة في تركيب الظاهرة الاسلوبية هو نمط التفاصيل والذي تأتي الخصائص بموجبه متميزة تتباين في مواطنها على السلسلة الأدائية في ضرب من التخالف الموضوعي فتراها في مجملها سمات متميزة في طبيعتها متفصلة في انتظامها حتى لكانها سلسلة من العناصر الجبرية تأتي في معادلة متعددة المجاهيل على نمط تعاقبي شكله $أ \times ب \times ج \times د \dots$ والنمط الانتظامي الثاني هو التداخل وفيه تتوارد الأجزاء في تواتر دوري بحيث يمتزج البعض ببعض الكل الآخر فلا يعيد لك السياق صورة مطابقة لما ورد في السياق الذي قبله ولكنه يعيد لك منها مايمزجه مع مكونات جديدة فيحصل من المعاد ومن المستجد تركيب طارئ يلتحم بالسياق العام عن طريق البعض المتواتر وينفصم عنه مستقلاً بذاته بفضل الجزء المستحدث. وهكذا لو حولت الظاهرة الى تشكيمل صوري لحصلت على معادلة جبرية اطارها الرمزي: $(أب + ب ج + ج د) \times (دب + ب أ + أ ج)$

وإذا ترجمنا ذلك الى اللغة الصورية كان لدينا:-

معيار كشف ١ - $(أب + ب أ) \times (ب ج + ج ب)$

معيار كشف ٢ - $(س ص + ص س) + (ص ع + ع ص)$

معيار كشف ٣ - $(ع د + د ع) \times (د و + و د)$

وعلى هذا النمط تركبت قصيدة ولد الهدى بحيث غدا التضافر كما نكتشف لنا سرّها الشعري.

المسدي، عبدالسلام. النقد والحدث. ص ٧٧-٧٨ دار الطليعة، الطبعة الأولى.

Abū Deeb in *al-Ru'ā al-Muqanna'a* outlined some of the approaches to literary criticism which had influenced his work. He wrote that his own study of pre-Islamic poetry was grounded in what he called "the conceptual context", which seems to have been composed of methodological, theoretical, critical, philosophic and linguistic components. He believed that this notion of conceptual context was not suited to classical Arabic and Orientalist studies of Arab poetry. He went on to list the five major approaches which, he said, not only influenced his work, but had a far reaching impact on many critics of the 20th century: a structuralist analysis of myth and anthropology, advocated by Claude Lévi-Strauss; Formalist analysis of narrative, such as that of Vladimir Propp in his study of the structural morphology of the fairytale; a linguistic and semiotic analysis, found especially in the works of the Structuralist Roman Jakobson; a Marxist analysis based on the relationship between literary works and social structures, as developed by Lucian Goldman; and analysis of oral editing in narrative poetry and the function of formulae in its creation, as developed by Millman Parry and Albert Lord.¹¹

¹¹- يقول كمال أبوديب:- يتنامى هذا البحث في سياق تصوري مغاير جذريا للسياق الذي تمت فيه دراسات الشعر الجاهلي حتى الآن، ويصدر عن مكونات منهجية ونظرية، ونقدية، وفلسفية، ولغوية لا تتشكل في إطار المعطيات التقليدية التي طغت على كلا الدراسات العربية وتناول الاستشراق الغربي للتراث الشعري العربي. ويسهم هذا البحث في تشكيل المنظور الذي يعاين منه الشعر الجاهلي في هذا البحث الانجازات التي تحققت في خمسة تيارات بحثية متميزة في هذا القرن:

- ١- التحليل البنيوي للأسطورة كما طوّره كلود ليفي شتراوس في الانثروبولوجيا البنيوية.
 - ٢- التحليل التشكيلي للحكاية كما طوّره فلاديمير بروب في دراسته للتركيب التشكيلي لحكايات الحوريات.
 - ٣- مناهج تحليل الأدب في إطار معطيات التحليل اللغوي والدراسات اللسانية والسيمائية وبشكل خاص عمل رومان ياكوبسن والبنيويين الفرنسيين.
 - ٤- المنهج النابع من معطيات أساسية في الفكر الماركسي والذي أولى عناية خاصة لاكتناه العلاقة بين بنية العمل الأدبي وبين البنى الاجتماعية (الاقتصادية، والسياسية والفكرية) ولعل لوسيان جولدمان أن يكون أبرز النقاد الذين أسهموا في تطوير هذا التناول.
 - ٥- تحليل عملية التأليف الشفهي في الشعر السردى ودور الصيغة في آلية الخلق كما طوّره ملمان بارى والبرت لورد.
- أبوديب، كمال. *الرؤى المقنعة- نحو منهج بنيوي في دراسة الشعر الجاهلي*. ص ٥ - ٦ الهيئة المصرية العامة للكتاب ١٩٨٦.

Having thus named these five approaches. Abū Deeb went on to explain that their contribution to his study was of an indirect nature, and that in fact he does not necessarily agree with everything they had to say.

But, he says, I try to consider the major themes of each approach, and although there are many differences between this study and these approaches, they still have an effect on my critical analysis and emphasise the components of *al-shi'r al-Jāhilī*.¹² Indeed, one cannot study *al-shi'r al-Jāhilī* without considering through objective analysis the relationship between different social, economic, and political structures.¹³

Furthermore, he argued the importance of analysing these approaches completely in order to understand the relationship between these approaches and entire social structure. Finally, in his analysis of *al-shi'r al-Jāhilī*, Abū Deeb treats it as a single linguistic whose structure is dictated by semantics and related to the relationship between the poem's individual components.

Binary opposition was one of the major components of the text of a poem that Abū Deeb stressed. He described *al-shi'r al-Jāhilī* as containing many examples of this concept. He writes in *al-Ru'ā al-Muqanna'a*:

¹² - "ولا يعني ما يقال هنا أن هذا البحث تطبيق لمناهج جاهزة أو نقل لها من المجالات التي استخدمت فيها أولاً إلى مجال جديد، بل أنه لا يعني أن هذا البحث يتبنى الأطروحات النظرية لهذه المناهج جميعاً. كل ما يعنيه هو أن البحث يتم في إطار من الوعي النظري الدقيق لهذه المناهج بما تثيره من إشكالات، ورغم أن العلاقة بين أسس البحث وبين كل من هذه التيارات تتفاوت من حيث طبيعتها ودرجة تأثيرها فإن هذه التيارات جميعها تظل ذات حضور فعلي على مستوى الوعي النقدي في عملية التحليل التي يؤديها وفي ما يبلوره من أطروحات، كما يسهم هذا الحضور في تعميق الوعي بمكونات وخصائص الشعر الجاهلي . المرجع السابق نفسه، ص ٦ .

¹³ - فدراسة الشعر الجاهلي لا يمكن أن تكتمل في غياب تحليل علمي دقيق لما يكشف عنه هذا الشعر وعلاقات سائدة ضمن البنى الاجتماعية والاقتصادية والسياسية . المرجع السابق نفسه ص ١١ .

"The study of a large number of examples of *al-shi'r al-jāhili* demonstrates the basic role that the concept of binary opposition plays in many respects and allows us to clarify it as a literary term. For example, the mechanism of obliteration in the ruined camp-site sets in motion a contrasting movement. That function leads to the disappearance of the camp-site from satirical and elegiac poetry, because this type of poetry is representative of destruction or, at the very least, negative activity akin to the ruins. Therefore, establishing a relationship between *al-shi'r al-jāhili* and fairytale and myth will lead to new approaches. The most important potential approach is how to shift the reading from the level of reality to the level of imagination, from historical reading to semiotic reading, and from classical reading to structuralist reading; for structuralist reading aims to explain the mechanism of the text and the configuration of the individual units, as well as the configuration between these units and the text as a whole."¹⁴

'Abdallah al-Ghadhdhāmī has devoted the first part of his book *al-Khaṭī 'a wa al-Takfīr* to presenting the principles of modern linguistic approaches as an introduction to his practical study. He writes:-

"Modern linguistic criticism tended to concentrate on the text which gave rise to theories of textuality and poetics. This focus on text only was inadequate. Literary reading should consist of active critical aims to establish an investigative process and language of reading works according to structuralist poetics. This is, an

¹⁴- يقول ابوديب:- ان دراسة عدد كبير من النماذج في الشعر الجاهلي تكشف عن الدور الاساسي الذي يلعبه التنظيم الثنائي الضدي في تشكيل بنية النص الشعري ، وفيما أقدمه هنا من دراسات ما يبرهن على سلامة هذا التصور ، وسأكتفي الآن بالإشارة الى ان حركة الاندثار والعفاء في الاطلال دائما تولد حركة مضادة لها بحيث تشكل الحركتان ثنائية ضدية شرائحية ، وقد تكون هذه الفاعلية هي المسنولة عن اختفاء الاطلال من بنية قصيدة الهجاء وقصيدة الرثاء اذ أن كلا من الهجاء والرثاء يمثل فاعلية تدمير ، او على الأقل فاعلية سلبية ، مجانسة للأطلال. لذا فان الربط بين الشعر الجاهلي من جهة والحكاية (حكاية الحوريات) والأسطورة من جهة ثانية يؤدي الى فتح أفاق تصويرية ومنهجية لدراسة هذا الشعر بين أهمها نقل قراءة من مستوى الفعل الواقعي الى مستوى الفعل التخيلي ، ومن مستوى القراءة التاريخية الى مستوى القراءة الاشارية-الرمزية ، ثم من مستوى القراءة التجزئية (الساندة في الدراسات العربية) الى مستوى القراءة البنيوية التي تسعى الى كشف آلية تشكل النص وشبكة العلاقات التي تتنامى بين وحداته المكونة فيما بينها وبين هذه الوحدات والنص الكلي .
المرجع السابق نفسه ص ٢٦ - ٣٦ .

ambitious literary project to create a metalanguage (*lughat al lugha*).”¹⁵

The most influential author on al-Ghadhdhāmī in this respect seems to have been Roland Barthes. AL- Ghadhdhāmī expressed his admiration for the literary critic who, he said “was a pioneer of literary criticism for twenty five years” and “had a special ability to encourage the development of literature.” Al- Ghadhdhāmī went on to praise Barthes literary works for their creativity and the scope of his thinking, to be found presently not only in literature, but the social sciences and semiology.”¹⁶

Structural criticism was not limited to “short” poems. Structuralists also turned their attention to epic poetry. Qāsim al-Muqḍād, in *Handasat al-Ma'nā fī al-Sard al-Uṣṭūrī al-Malḥamī-Gilgāmesh* begins by providing a summary of the influences of structuralist and linguistic approaches on his own literary works. He cites the work of Todorov who established the basic principle of narration which was then taken up by Propp. He then cites Grimmas, who linked Propp’s analysis to the structuralism of Lévi-Strauss and the linguistic approach of Hjelmslev which was founded in a semiological approach. Finally, he re-emphasises the steady influence of Barthes. Having thus acknowledged the influences in his work, he goes on to state that “My basic aim in this

¹⁵ - يقول عبدالله الغدّامي :- انّ مدارس النقد الأكسني الحديث تركز على النص وتنطلق منه مثلما تتجه اليه ، وتأسست منها نظرية النصوصية والشاعرية حيث صار علم الأدب علما للنصوص (لا للمضامين) ، وصارت القراءة الأدبية فعالية نقدية متطورة تسعى الى تأسيس لغة العمل المقروء وتشخيصها ، بناء على مفهومات (الشاعرية البنيوية) ، وما ذاك الا مشروع طموح لا ابتكار لغة اللغة .

الغدّامي، عبدالله محمد . الخطيئة والتكفير ص ٨٥ الطبعة الاولى ١٩٨٥ .

¹⁶ - يقول الغدّامي :- لم يحظ أحد بالتربع فوق سنام نظريات النقد مثلما حظى رولان بارت الذي قاد طلائع النقد الأدبي لمدة ربع قرن ، وما ترحّز عن الصدارة قط ، لأنه وهب مقدرة خارقة على التحول الدائم والتطور المستمر مما حقق له صفة (أهم ناقد أوروبي) . لذا جاءت كتاباته ابداعا نصيا شملت مسائل الفكر العصري ليس في الأدب فقط بل في علوم الاجتماع والثقافة والسيميولوجيا .

المرجع السابق نفسه ، ص ٦٤ .

study is to explain the structural system of narrative in accord with the results of French structuralists.¹⁷

The first full trial of Arab literary criticism of a narrative work was *al-Naqd al-lughawī wa al-adabī nazariyyan wa taṭbīqiyyan* by Maurice Abū Nāḍir. In his introduction, Abū Nāḍir lists the main sources of his work, including Russian Formalists, Grimmas, and Lévi-Strauss. From the structuralists he took their definition of the distinguishing features of narrative and description. He also derived much benefit from a study of the narrative function in narrative works. This aspect of his study he credits to the work of Genette and Philippe Hamon. Later in his work, he discusses the “World of Meaning”, which was based on some theoretical points from various sources.

One of these sources was Umberto Eco, from whom he took the term *L'unite Culturelle*, though Abū Nāḍir did not explain the function of this term in the context of his article. Abū Nāḍir gained from Lévi Strauss the function of mythical characters. Again, Abū Nāḍir provides no explanation of what this term means to him and how he used it. Indeed, a comprehensive understanding of the function of mythical characters cannot be attained unless one understands the bulk of ideas expressed in Lévi-Strauss’

¹⁷⁻ يقول قاسم المقداد: - قبل أن نرسم الخطوط العامة للمنهج التحليلي الذي سنأخذ به في هذا الكتاب لابد من الإشارة والاعتراف، في نفس الوقت، بأن المناهج والتيارات المعمول بها حتى الآن، والتي قيد التطور، بدءاً بالوظائف السردية التي تحدث عنها فلاديمير بروب في كتابه الذي أصبح اليوم من المراجع الكلاسيكية في مجال التحليل السردى ومن ثم جوليان غريماس الذي زواج بين تحليل بروب وبنويوية ليفي شتراوس وعلم اللغة عند يلمسلف، كما نذكر أيضاً المساهمة الفعالة والهامة للنقاد المعروف تودورف الذي رسم الخطوط الأولى لقواعد السرد القصصي، في كتابه الشهير قواعد الديكاميرون. أما رولان بارت فهو الذي كان السبب في توجيهنا هذا، لأنه كان فوق كل المدارس وفوق كل التيارات. ان هدفنا الأساسي في هذا الكتاب، يكمن في كشف النقاب عن التنظيم البنيوي للقصة، مستثنين في ذلك الى النتائج التي خرجت بها البنيوية الفرنسية في هذا المجال.

المقداد، قاسم. هندسة المعنى في السرد الأسطوري الملحمي-جلجامش، دار السؤال، دمشق الطبعة الأولى ١٩٨٢، ص ١٧ - ١٨.

structural analysis of myth and then compares that with Propp's view. The comparison is necessary because both men do not concentrate their energies equally on content and partial changing in the narratives or myths, which have the same significance, i.e., the relationship between narrative parts. Lévi-Strauss called this relationship mythical units, coming after three other units, sound, constituent, and semantic.

Abū Nāḍir's approach to literary criticism can be summed up in the following four points:-

First, he cited the importance of the influence of contemporary western criticism in narration theory.

Second, he attempted to combine structuralist concept with sociological concepts, especially those of Umberto Eco.

Third, his use of other author's terms did not match the original meaning. This change in the meaning of terms led to a degree of vagueness in his work.

Finally, his work presents individual components of various literary approaches but does not delve into any in-depth explanation of the whole approach or for that matter, provide extensive background material.

Yūsuf Nūr 'Awaḍ, a structuralist critic, maintained in his literary criticism of al-Ṭayyib Ṣāliḥ, from a structural criticism viewpoint, that the structural approach helps the researcher identify the interior component of literary works."¹⁸ This criticism was divided into two sections. The first section is his description of stylistic and structural approaches to literary criticism; the second is the application of structuralist principles to al-Ṭayyib Ṣāliḥ's assorted pieces. However, in this second section, it seems as if 'Awaḍ has all but forgotten what he wrote in the first with regard to structuralism.

¹⁸- إن المنهج الذي سأتبعه في دراسة أعمال الطيّب صالح القصصية هو المنهج البنيوي وهو كما أسلفت منهج يتيح للدارس أن يتعرف على مكونات العمل الداخلية .
عوض ، يوسف نور . الطيّب صالح في منظور النقد البنيوي ، ص ١٠٥ ، مكتبة العلم ، جدة ١٩٨٣ .

In his analysis of Ṣāliḥ's "Wedding of al-Zain" (عرس الزين) 'Awaḍ's comments on selected passages from the narrative do not readily demonstrate a structuralist approach, but seem closer to an impressionistic interpretation. For example, 'Awaḍ portrays Ṣāliḥ's presentation of the central character, al-Zain, as if Ṣāliḥ had taken many quick snapshots, so quick that "a person does not have time to catch his breath," each of which represents a particular aspect of al-Zain. 'Awaḍ believes Ṣāliḥ painted the picture of al-Zain in this way to communicate through the structure of the work the instability of al-Zain's personality, "which is like that of a fitful animal."¹⁹

Throughout the study of structuralism, one major issue has yet to be discussed: to what degree was rhetoric, emanating from the Arab heritage, integrated into Arab stylistic and structuralist thought? Al-Jāḥiẓ, al-'Askarī, and many other medieval critics, including al-Jurjānī, al-Āmidī, and Ibn Qutaiba, could not escape concentrating much of their attention on rhetoric in their literary works since they are based on a linguistic approach. But before their answer to this question can be properly presented, it is necessary to examine their concept of rhetoric in the Arab literary heritage. Abu Hilāl al-'Askarī, in *al-Ṣinā'atayn*, identified three potential meanings implicit in the rhetoric of Arabic sources. The first is that rhetoric can be used to achieve a certain goal. The second use of rhetoric is as exaggeration which gives the impression that the subject, speech or text reaches a higher level. Finally, al-'Askarī wrote that rhetoric could be used to directly convey the meaning of the text to the audience.

This last point, conveyance, is similar to the term in modern linguistics, i.e., the speaker aims to convey his message to his audience plainly, without any intention of

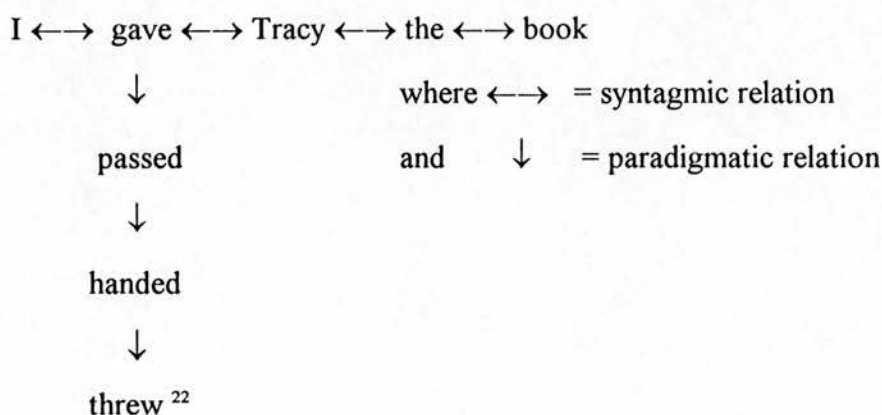
¹⁹ تلك لقطات سريعة شبيهة بتقطعات الكاميرا، لا يكاد الانسان يلتقط أنفاسه معها ولكنها تصب جميعا في شيء واحد هو اللوحة الكاريكاتورية التي رسمها الكاتب لشخصية الزين وهي الشخصية اللاهثة القلقة التي تجسد صورة حيوان ضال لا يعرف الاستقرار.
المرجع السابق نفسه، ص ١٤٦

influencing the audience. However, conveyance has the unique capacity to impart a message to an audience that is not there to hear it. It is possible that the speaker may be talking to one person, but be talking about another. There is yet another possibility. The speaker may be speaking to one person with the intention that the person convey his message to another or others, such as during Muḥammad's (SAAS) famous farewell sermon in which he repeated seven times: "have I conveyed it ? O God be witness." This statement drew the faithful's attention to the importance of conveying the message, especially since this sermon contained many religious and life tasks which concerned the believer.

Al- Jāḥiẓ, in *al-Bayān wa al-Tabyīn*, portrays rhetoric as a synonym for writing, so that both concepts of conveyance-conveying a message to a person either about someone else or for the purpose that person should convey the message to others-have the same meaning. Al-Jāḥiẓ considers the function of both of them as irrelevant to natural speech, and therefore not representative of normal expressions between people. Al- Jāḥiẓ further argued that writing should maintain a healthy distance from normal sounds of expression. There are many examples of Al- Jāḥiẓ's view that rhetoric is the domain of written communication. Commenting on 'Abd al-Ḥamīd and ibn al-Muqaffā', he wrote that they were "rhetoricians because of their pens and their tongues using the language of rhetoric of the poet and rhetoric of the pen". In support of his idea, al- Jāḥiẓ quotes Bishr ibn al-Mu'tamir, "One is able to convey rhetoric with the pen as easily as with the tongue."²⁰

²⁰- قال الجاحظ :وكان عبد الحميد وابن المقفع مع بلاغة اقلامهما وألسنتهما (البيان والتبيين-ج ١ ص ٩٠٢) وقوله :بلاغة الشعر وبلاغة القلم (المرجع السابق نفسه-ج ١ ص ٢٤٣) . ومما جاء في رسالة بشر بن المعتمر قوله: فان أمكنك أن تبلي ببيان لسانك وبلاغة قلمك... المرجع السابق نفسه ، ج ١ ، ١٣٦ .

Al-‘Askarī believed that rhetoric was concerned basically with sound and the meaning was strictly secondary. He considered the eloquence of speech, of rhetoric, as characteristic of the language and not the speaker. In addition, he said that the central affect of rhetoric is upon refining and beautifying the pronunciation of the wording and the expressions of the text.²¹ Returning to al- Jāhiz, he discussed many aspects of Arab literary criticism, some of which relate well to modern linguistic studies. Two such points which occupy a part of al-Jāhiz’s literary works are syntagmatic and paradigmatic constructions. Al- Jāhiz did not use these contemporary names, but called these concepts al-Shāhid and al-Mathal (الشاهد والمثل) respectively. A syntagmic construction denotes or concerns “ the relationship between a word and other members of a syntactic unit containing it” (Collins English Dictionary). A word may be said to have a syntagmatic relation with other words which occur in the sentence in which it appears, but also have a paradigmatic relation with words in that sentence that could be substituted for the original word. The following diagram will help illustrate this principle:



al-Jāhiz understood these two linguistic themes, though he expressed them in slightly different terms. He used the following text as a means of illustration of recognising the beauty of the text through these two themes.

²¹ - يقول أبو هلال العسكري: -البلاغة من صفة الكلام لا من صفة المتكلم، وأن مدارها على تحسين اللفظ .
العسكري، أبو هلال. كتاب الصناعتين، ص ١٥ تحقيق مفيد قمحة، دار الكتب العلمية ١٩٨١ م .

²² - Dictionary of Language Teaching and Applied Linguistics. p 369

"Khālīd was beautiful, but was not tall, "Abū Ṣafwān, you are beautiful," said his wife. Abū Ṣafwān said, "Why do you say this when I do not have the principles of beauty-neither [the height], nor the garment, nor the hood." He was asked what he meant, and Abū Ṣafwān answered, "the principle of beauty is height, and I am not tall; the garment of beauty is whiteness, and I am not white; and the hood of beauty is black hair, and I am grey-haired. So you should say: you are handsome and witty."²³

In this passage, the principle of beauty and its garment have a kind of syntagmatic and paradigmatic relationship.

Kamāl abū Deeb, in his *Fī al-Shi'riyya*, concentrates on syntagmatic and paradigmatic relationships as important themes of the text. He writes: "This study aims to trace the poetic in the text by recognising the relationship between heterogeneous parts of the text according to their semantic, syntactic, sound, and rhythm levels, as well as their paradigmatic and syntagmatic relationships."²⁴ Jonathan Culler asserts that paradigmatic and syntagmatic relationships are essential facts in linguistic theory. He writes:

"In order to make explicit the integrative capacity of an element one must define its relations with other items of the same level. These distribution relations are of two kinds. Syntagmatic relations bear on the possibility of combination: two items may be in a relation of reciprocal or non-reciprocal implication, compatibility to incompatibility. Paradigmatic relations, which determine the possibility of substitution, are especially important in the analysis

²³ - يقول الجاحظ: - وكان خالد جميلاً، ولم يكن بالطويل، فقالت له امرأته: انك لجميل بأباصفوان. قال كيف تقولين هذا وما في عمود الجمال ولا رداؤه ولا برنسه، فقيل له ماعمود الجمال، فقال الطول ولست طويلاً، ورداؤه البياض ولست بأبيض وبرنسه سواد الشعر وأنا أشمط، ولكن قل لي انك لمليح ظريف. الجاحظ، البيان والتبيين . ج ١ ، ص ٢٤٠ .

²⁴ - يقول كمال ابودييب: - تطمح هذه الدراسة الى رصد الشعرية في تجسّداتها في النص، منطلقة في - المرحلة الحاضرة الأولى - من اكتناه العلاقات التي تتنامى بين مكونات النص على الاصعدة الدلالية والتركيبية والصوتية والإيقاعية، وعلى محوري النص: المنسقي والتراصفي. أبو ديب، كمال . في الشعرية ، ص ١٨ - ١٩ ، مؤسسة الأبحاث العربية ، الطبعة الأولى ١٩٨٧ .

of system. The meaning of an item depends on the differences between it and other items which might have filled the same slot in a given sequence.”²⁵

This author takes the view that rhetoric is founded on two principles: linguistic and value elements. Rhetorical analysis should evaluate the literary text not from the perspective of the aestheticism of its descriptions and norms, but from the perspective of syntactic relationships between parts of the poetic image. The poetic image will display differences in language from one poet to the next. This difference is often considered one of the main principles of the contemporary theory of poetics: that literature is not just a collection of simple sentences, but that these sentences have been transformed into signs in a literary system. Tzvetan Todorov wrote:

“Yet literature is not a “primary” symbolic system (as painting, for example, can be, or as a language is, in a sense) but “secondary”: it utilises as raw material an already existing system, language. This difference between linguistic system and literary system cannot be uniformly observed in every instance of literature: it is at its minimum in writing of “lyric” or sapiential type, in which the sentences of the text are organised directly among themselves; at its maximum in the text of fiction, in which the actions and characters evoked form in their turn a configuration relatively independent of the concrete sentences which cause us to know it.”²⁶

This is not the only aspect of rhetoric that must be considered. As motioned before, sound also plays a significant role which works within the context of the text. This context should contain value and relationships between sounds. Hence, the subject of rhetoric can be broken down into four components: world, creativity, literary text, and recipient. These components work together based on the relationship between them and the text.

²⁵- Culler, Jonathan, *Structuralist Poetics*. p.13. Eighth printing 1993.

²⁶- Todorov, Tzvetan. *Introduction to poetics*. p.14. Translation by Richard Howard 1981.

The concept of metaphor could help explain how rhetoric contains linguistic and value principles. Metaphor is the use of sounds which have known and specific meanings which, as al-Jurjānī points out in a different context, provide a variety of meanings.²⁷ In simpler terminology, the use of metaphoric language associates the specific meaning of one noun with another. Metaphor (*Isti'āra*) should most likely be based on linguistic relationships between parts of the poetic image. This should normally lead to both the creator of the poetic image and the recipient of the poetic image (i.e., the audience) forming similar pictures in their imaginations.

An analysis of a verse (al-A'rāf, verse No. 157) from the Holy Qur'ān clarifies this idea: "and follow the light that has been sent down with him ..." the "light" in this verse means evidence and clarification which God had sent to the prophet Muḥammad (SAAS). Exploring the relationship between "light" and "evidence/clarification" further, it is apparent that the words do not emanate from the same semantic field since light is perceptible while clarification is non-perceptible, i.e., one cannot touch or see "clarification." Finally, it seems clear that the word "light" on its own, without the syntagmatic relationship with other words, could not provide the specific meaning which was intended in the Holy verse.

The metaphor in this verse is based on the central point of "the light" and the verb "to follow," as in, "to be inspired by." Individuals are encouraged to follow, to be inspired by, Muḥammad (SAAS) because of the perceptible evidence of the light which was divinely sent to him. The beauty of metaphor in this verse arises from the

²⁷ - يعترف عبد القاهر الجرجاني الاستعار بقوله: - هي أن يكون لفظ الأصل في الوضع اللغوي معروفاً، تدل الشواهد على أنه اختص به حين وضع، ثم يستعمله الشاعر، أو غير الشاعر في غير ذلك الأصل، وينقله إليه نقلاً غير لازم فيكون هناك كالعارية.

العارية: هي الشيء الذي يستعار ثم يرد بعد أن يستعمل استعمالاً لا يؤدي إلى تلفه .
الجرجاني، عبد القاهر. أسرار البلاغة. ص ٤٤ . دار احياء العلوم - بيروت - الطبعة الاولى ١٩٩٢ م .

relationship between the past tense of the verb “to follow”, the direct object, “the light”, and the connection clause “sent down with him.” Al-Jurjānī’s treatment of this verse maintains that there is no connection between “the light” and evidence apart from when the heart has been exposed to the evidence, akin to the eyes being crossed by light. This similarity, then, according to al- Jurjānī, does not produce variety, natural, or a constituent shap, but it is an intellectual picture.²⁸

Another means of determining the meaning and working of a metaphor is provided by Imru’ al-Qais:

**and I said to the night, when it stretched its lazy loins followed by
its fat buttocks, and heaved off its heavy breast.**

The rhetorical critics consider metaphor, such as the one used in the verse quoted above, as a kind of embodiment of poet’s accumulation of many metaphors, each aiming to keep its place beside the other. In this way, the author can create the image. He creates a stretched backbone for the night with buttocks following the backbone and the chest. The beauty of metaphor in these lines is that the function of the metaphor, according to al-Jurjānī, is to turn an inanimate object into a living object, a speechless object into a well spoken individual, and a concealed meaning into a revealed meaning.²⁹

al- Jurjānī’s view seems to take into account the valuable point in the metaphor. Therefore, one could say that his analysis is based on linguistic relationships between the

²⁸ يقول الجرجاني:- فليس الشبه الحاصل من النور في البيان والحجة ونحوهما الا ان القلب اذا وردت عليه صار في حالة شبيهة بحال البصر اذا صادف النور، وهذا كما تعلم شبه لست تحصل منه على جنس ولا على طبيعة وغريزة، ولا على هيئة وصورة تدخل في الخلقة، وانما هو صورة عقلية.

الجرجاني ، عبدالقاهر . أسرار البلاغة ، ص ٨٦- ٨٧ ، دار احياء العلوم - بيروت ، الطبعة الاولى ، ١٩٩٢ م .

²⁹ يقول الجرجاني:- فانك لترى بها الجماد حيًا ناطقًا، والأعجم فصيحًا، والأجسام الخرس مبينة، والمعاني الخفية، بادية جليلة .

المرجع السابق نفسه، ص ٦٠ .

sounds which produce a harmonisation between backbone and stretches, following and buttocks, and farness and chest. The relationships between words do not come arbitrarily, so the poet chose stretching for the backbone to illustrate how long his night was, since his psychological condition is full of difficult problems. The opposition between "following buttocks" and "heavy chest" draws a shape of a poetic image, and therefore, al- Jurjānī stresses how metaphor works between sounds and literary text.

Muḥammad Mandūr asserted in his book *Fī al-Mizān al-Jadīd* that the disparity between literature and other art forms was the subjection of the idea and the consciousness to the sound. Literature, according to Mandūr, is a kind of self expression through sounds. Sounds act as the vehicle by which the writer or speaker communicates his meaning, much as the painter who uses colour to express his ideas, or the sculptor who moulds his ideas in space.³⁰

In this author's view, metaphor is most likely based on a comparison between linguistic relationships like a simile, but the metaphor is more discerning than a simile. A metaphor works according to substitution or movement between the diverse semantics of words. Therefore, the meaning in a metaphor is not presented directly to the audience, but must be compared with another meaning according to the use of simile between them.

In addition, literary works are founded on two elements: the structure of relationships of language signs and the relationship of language signs within this syntactic structure. Therefore, defining words in isolation does not contribute to an understanding of the literary work without recognising relationships between sounds as linguistic units

³⁰ - يقول محمد مندور: فاختراع الفكرة أو الاحساس للفظ هو ما يميز الأدب عن غيره من الفنون، الأدب من طرق العبارة عن النفس يعبر باللفظ، كما يعبر المصور بالألوان، والنحات بالأوضاع، ومن ثم وجب أن يكون منهجه لغوياً.

مندور، محمد. في الميزان الجديد ص ١٩٠، دار نهضة مصر للطباعة والنشر، ١٩٧٣م.

based on the sequences of the structure of syntax. This approximates al- Jurjānī's view that the sequences of structure of syntax have a definitive meaning in speech.³¹

al-Jurjānī, in his theory of construction (al-Naẓm), emphasises the relationship between sounds through their context. The advantage of this theory is that the entire phrasing leads to the poetic image, and the sounds are reduced to raw material, a vehicle for meaning. One of the central critical literary rules of al- Jurjānī is the collaboration of sounds and the interaction of linguistic relationships with each other in their contact in order to convey and create the literary image. This is the underlying concept of an image with meaning derived from its context.

Structuralism stresses the ability of literature to use language flexibly, in manners in which language would not normally be used. Literature, therefore, has its own mechanism to turn normal language into literary image. And it is becoming increasingly difficult to fully understand the poet without recognising the rules of literature; the poem should obtain its meaning from a general system of linguistics.

The present author believes that structuralism most likely has an essential role in the theory of construction (al-Naẓm). Construction is not the mere joining of sound, but contemplation of the meaning of the syntax and its interaction in the context of the language. The language, in turn, contains many relationships inside the text, couched in artistic phrasing. Such artistic phrasing should not treat sentences like pearls and string them together arbitrarily to keep them together. The author must create each element of the text with much forethought and insight so that the sentences are joined together perfectly to elicit the full and true meaning and sound of the text.

³¹ يعرف الجرجاني النظم بقوله: ليس النظم شيئاً غير توخي معاني النحو وأحكامه فيما بين الكلم .
الجرجاني، عبدالقاهر. دلائل الإعجاز ص ٤٠٤ الطبعة الرابعة ١٣٦٧ هـ .

Al-Jurjānī's theory of construction contains many principles of structuralism and, in the main, supports this author's definition of constructions. He wrote that the construction is not about arranging sounds, but about phraseology of meaning. In addition, he states that the construction of speech is not merely a combination of letters placed end to end, but speech must have semantic fields to help words fit into special shapes. Therefore, the purpose of speech construction is consistency of meaning in accordance with an intellectual concept.³²

Returning to the concept of rhetoric, in conclusion, it can be stated with a fair amount of confidence that rhetoric is at least a medieval linguistic art which established some of the basic principles of modern stylistic and structuralist approaches. Rhetoric theory in contemporary Arab criticism has affected many contemporary Arab Structuralists. 'Abdallah al-Ghadhdhāmī, in his study *al-Khaṭī' a wa al-Takfīr*, extracts most of his examples from medieval rhetorical criticism. For instance, he states that al-Qarṭājannī stressed language as an essence of literary work and creativity which should be based on proficiency in applying the paradigmatic and syntagmatic relations which is principles of structuralism.³³

al-Ghadhdhāmī quotes an example from Abū Ḥāmid al-Ghazālī to support his idea of signifier and signified which, he writes, is based on four themes: a material entity, an intellectual entity, a verbal entity, and a written entity. These four themes contributed

³²- يقول الجرجاني: ليس الغرض بنظم الكلم أن توالى ألفاظها في النطق، بل أن تتأسقت دلالتها وتلاقت معانيها على الوجه الذي اقتضاه العقل . وكيف يتصور أن يقصد به إلى توالي الألفاظ في النطق، بعد أن ثبت أنه نظم يعتبر فيه حال المنظوم بعضه مع بعض.

المرجع السابق نفسه ص ٤١ .

³³ يقول الغدّامي:- ويركز القرطاجني على أنّ اللغة هي لب التجربة الأدبية، وهي حقيقتها. وعلى أنّ الإبداع يكمن في توظيف اللغة توظيفا جماليا يقوم على مهارة الاختيار (الاستبدال) وإجادة التأليف (السياق) وهي عناصر المدرسة البنيوية .

الغدّامي، عبدالله محمد. الخطبة والتكفير، ص ١٦ ، الطبعة الأولى ١٩٨٥ م .

to the broader explanation of the function of semiology. Al- Ghazālī sees the tree, for instance, as a material entity. Yet, when the tree is nothing more than a picture in the mind., then it becomes an intellectual entity. When the word “tree” is spoken and heard, taking on the verbal entity, or written and read, taking on the written entity, then the intellectual entity also comes to bear because a mental image of a tree is formulated in the mind. In this case, a signifier requires another signifier and sound produces an image.³⁴

Terrence Hawkes describes the above idea in terms of contemporary European linguistic theories.

“In essence, this overriding device of alienation has one main purpose, to shock us out of the anaesthetic grip our language maintains on our perceptions. As we have already seen, Saussure points out that native speakers tend to assume a necessary ‘fitness’, an unquestionable ‘identity’ between signifier and signified, between the ‘sound

³⁴- يقول الغزالي:- وقد يحسن بنا هنا أن نستعين بأبي حامد الغزالي لاثراء فكرتنا عن علاقة الدال بالممدلول التي تتحرك عنده على أربعة محاور هي:

١- الوجود العيني

٢- الوجود الذهني

٣- الوجود اللفظي

٤- الوجود الكتابي

فالشيء له وجوده العيني كالشجرة نابتة في الارض ثم يكون لها وجود ذهني ، وهو أن ينشأ لها في ذهن الانسان صورة تقوم في الذاكرة، ويأتي الوجود اللفظي وهو كلمة (ش-ج-رة) وهذه لا تشير الى الوجود العيني وانما تشير الوجود الذهني ، لأن نطقنا بهذه الكلمة لا يحضر الشجرة التي على الارض وانما يؤثر صورتها في الذهن ، فالدال هنا يؤثر دالا آخرواللفظ يجلب صورة، ثم يتحول الوجود اللفظي الى كتابة ، والكتابة تثير فينا اللفظ لأن أول مانفعل اذا صادفنا المكتوب هو أن نقوم بنطقه، وهذا النطق يجلب صورة المنطوق. وهذه هي حركة الاشارة شرحها الغزالي دون أن يسميها (اشارة) ولكن شرحه سبق عصر علم السيميولوجيا بقرون ولم يأت هذا العلم بشرح أكثر من هذا الذي جاء به أبو حامد .

المرجع السابق نفسه، ص ٤٤-٤٥ .

image' made by the word 'tree' and the concept of an actual tree. This assumption is the basis of language's anaesthetic function."³⁵

Shukrī 'Ayyād in *Madkhal 'ilā 'ilm al-Uṣlūb* compares Ibn Khaldūn's definition of style to Chomsky's theory regarding transformational grammar. 'Ayyād considered Ibn Khaldūn's definition as the perfect view of linguistic creation.³⁶ In this sense there is, in 'Ayyād's opinion, no difference between Ibn Khaldūn and Chomsky, according to whose theory there exist deep structures in the mind of everyone who uses a language, by observing, which anyone can create an infinite number of sentences that he has not heard before.³⁷

Kamal abu Deeb stresses the influences of Arab rhetorical criticism on contemporary Arab criticism in his study *Jadaliyyat al-Khafā' wa al-Tajallī*, stating that many critics do not yet realise the culture and philosophy that is at the root of medieval rhetoric. Indeed, he feels it is this lack of recognition that is one of the reasons why Arab linguistic studies have yet to embrace the linguistic studies of Ferdinand de

³⁵ - Hawkes, Terence. *Structuralism and Semiotics*. P.70

³⁶ - "ولنذكر هنا سلوك الأسلوب عند أهل هذه الصناعة وما يريدون بها في إطلاقهم . فأعلم أنها (فكرة الأسلوب) عبارة عن المنوال الذي ينسج فيه التراكيب ، أو القالب الذي يفرغ فيه " .
أبن خلدون ، المقدمة ، الباب السادس والأربعون : " في صناعة الشعر ووجه تعلمه " .

³⁷ - يقول شكري عياد:- لا يكاد يختلف ابن خلدون في عملية الخلق اللغوي عن النظرية التي يقول بها تشومسكي الآن، وهي أن ثمة أبنية عميقة في ذهن كل مستعمل للغة يستطيع بمراعاتها أن يخلق عددا لا يحصى من الجمل التي لم يسبق له سماعها.

عياد ، شكري. مدخل الى علم الأسلوب ، ص ٢٤ ، الطبعة الثانية ١٩٩٢ م ، منشورات أصدقاء الكتاب ، القاهرة .

Saussure, whose work was so often anticipated by the work of medieval Arab critics, including the unique criticism of 'Abd al-Qāhir al-Jurjānī.³⁸

In conclusion, structuralism in Arab contemporary criticism was influenced by European structuralism, and Arab structuralists still do not seem to have their own methodology to deal with literary works. Therefore, most literary criticism was relegated to combinations of theories, while modern critics influenced by medieval Arab critics also tended to specialise in linguistics and rhetoric.

³⁸ - يقول أبوديب:- ومن الجلي أن الثقافة العربية المعاصرة لم تستطع حتى الآن أن تتمثل هذا التراث الفكري والفلسفي تمثلاً جيداً، وأن التراث اللغوي النابع من فرديناند دو سوسير ما يزال غريباً عليها غريبة شبيهة مطلقة، وإن كانت أهم أسسه النظرية جزءاً من التراث اللغوي العربي كما يتبلور في عمل ناقد فذ هو عبد القاهر الجرجاني. (راجع من أجل هذه النقطة كتابي :

al-Jurjani's Theory of Poetic Imagery. 1997

أبوديب، كمال. جدلية الخفاء والتجلي، ص ١١ الطبعة الثالثة ١٩٨٤ دار العلم للملايين .

Chapter Four
The Phenomena of Structuralism
in Modern Arab Criticism

A structuralistic approach to contemporary literature drives a literary revolution which leads to the development of new approaches in contemporary literary criticism far removed from the inherited tradition. This revolution, in the context of Arab literary criticism, aims to scrutinise medieval approaches to literary criticism and reshape them in a contemporary format: it does not accept the views of impressionists, who seem to focus on an explanation of words followed by a comment on those explanations. This chapter will discuss the artistic phenomena in structural criticism and the degree to which individual structuralists use the precepts of structuralism in their literary analyses. In so doing, the contributions of both the structuralist and stylistic approach to Arab criticism in the second half of the twentieth century will be defined. In addition, this chapter will show how structuralist critics used their art to influence Arab thinking with respect to their culture, poetry, and the Arab's very being, by way of eliminating ideologies that were too shallow and fragmented, substituting ideologies that were more complicated, yet more objective and comprehensive.¹

The subject of artistic aspects of structuralism is presently not without controversy, since these artistic aspects are still in the evaluative stage. Various perspectives of artistic aspects have been treated in a variety of ways by individual structuralist critics, even though they would all appear to proceed from the same set of general ground rules. Abū Deeb's literary works, for example, seem to exhibit four particular artistic aspects: binary opposition, the poetic, the poem structure and rhyming. So pervasive are these four points that they may be considered as fundamental to

¹- يقول كمال أبو ديب: يهدف هذا الكتاب الى اكتناه جدلية الخفاء والتجلي وأسرار البنية العميقة وتحولاتها طموحا لا الى فهم عدد محدد من النصوص أو الظواهر في الشعر والوجود، بل الى أبعد من ذلك بكثير: الى تغيير الفكر العربي في معابنته للثقافة والانسان والشعر ، الى نقله من فكر تطفى عليه الجزئية والسطحية والشخصانية الى فكر يتزعزع في مناخ الرؤية المعقدة ، المتقصية ، الموضوعية والشمولية والجزئية في ان واحد: أي الى فكر بنيوي.

أبو ديب، كمال. جدلية الخفاء والتجلي. ص ٨ ، الطبعة الثالثة فبراير ١٩٨٤ دار العلم للملايين .

analysing Abū Deeb in both his theoretical and his practical works. Having said that, a link between the aspects of binary opposition and the poetic predominate. This link seems to have been deliberately created in the internal textual structure, the goal being to stimulate and excite the reader's appreciation of the language of the text and thus of the beautiful wording in a poetic context.

According to Abū Deeb there is also a link between the poem's structure and rhyming, though this is a dialectic one, since the poem's text is a complete unit which contains the basic components of sound, words, and sentences. The formation of the text should rely on a certain interplay between these basic components, such that they arrange the sounds, words, and sentences into a definitive order. As such, the dialectic relationship leads to a new critical understanding based on two points: the components of the unit and their semantic relationship, and the semantic structure.

Binary opposition originates in the actual experience of the poem itself as a principal component of much pre-Islamic poetry. Its function is to assist in the development of a poem by creating linguistic relationships. Therefore, it is not unreasonable to expect that binary opposition will govern the structure. Far from being merely an analytical tool, binary opposition is also a philosophical concept which has concerned philosophers and intellectuals from Aristotle to Hegel.

Hegel's study of binary opposition was conducted within the framework of the dialectical triangle of theory, opposition, and final product. The final product is produced from the dialectic relationship between the theory and opposition. Comparing Hegel with Claude Lévi-Strauss, it is readily noticeable that Lévi-Strauss followed Hegel's lead in adopting his "food triangle" of raw, processed, and rotted. However, Lévi-Strauss departs from Hegel in that there is no dialectic relationship between the three

components. Instead, his view emphasises the binary opposition of raw and fresh food or raw and processed food which leads in the end, he believes, to opposition between culture and education. Thus, the function of binary opposition in Lèvi-Strauss' view is not concerned with the conflict inherent in opposition, but is concerned with the establishment of a balance between the differences of the opposition. In sum, the distinction between Hegel's and Lèvi-Strauss' approach is the dialectic conflict of binary opposition. Therefore, it is possible to transform the concept of the total relation into a partial, in the view of Strauss, whereas no such transformation can be achieved with Hegel's.

Lèvi-Strauss viewed binary opposition as representative of the entire basic structure of all languages, and considered that the principle of binary opposition and binary distinction are the same. The interaction between the two types of binary aspects generated some conceptual misunderstanding. Yet such misunderstandings could be clarified by the very nature of the point of conflict in each view.

As already noted, the concepts of binary opposition and distinction are not new to the 20th century. Aristotle posited these two concepts and developed a view based on two elements: proof and negation, or A vs. (-A). So far, binary opposition has been described in terms of three components. Aristotle's view fits this model in that two of the three components in the triangle can be interpreted as the "proof" and the third is the relationship between them. For example, the opposing relationship between high and low is based on measurement. However, this does not apply to all variables A and B, such as a book and a camel, since there is no direct relationship between these two objects. Therefore, binary opposition is highly specific. In the example of high versus low, both elements are a result of the human reaction to an individual's sense of the natural balance of things. Clearly, a book or a camel do not share this special relationship.

Aristotle also indicated a second type of third component of the three-term triangle. He expressed the binary opposition in terms of a set of odd and even numbers which requires the domain of natural numbers as a substratum. The substratum serves as the third term. However, the binary distinction between odd and not-odd numbers does not require the domain of natural numbers because the term not-odd includes all types of numbers which are, of course, not odd numbers, such as fractions, approximation, etc.

The existence of the concept of binary opposition going back at least as far as Aristotle, if not further, makes it somewhat difficult to conceive of life without binaries. Raman Selden's insightful words expressed this matter adeptly: "Forms of binarism are present in human thought from the earliest times. Dualism in philosophy and religion (subject and object, God and man, mind and external world, organic and mechanical, temporal and eternal, and so on) are the very foundations of entire world-views".² A. J. Greimas expressed similar views, though he chose examples less esoteric, and more grounded in basic semantic units, such as light and dark, male and female, and horizontal and vertical.³

Binary opposition dominated European criticism and philosophical conceptualization during the 1960's. Did binary opposition similarly dominate Arabic criticism and philosophical concepts? It has already been noted that binary opposition dates back to pre-Islamic poetry, and therefore will have held a place in Arabic criticism for some time. As binary opposition developed in Arabic criticism, it tended to incorporate the terms antithesis (*ṭibāq*) and comparison (*muqābala*). *Ṭibāq* is the use of two contrasting words in juxtaposition, such as first and last, stand and sit, etc. *Muqābala* is the use of

²- Selden, Raman, *Practising Theory and Reading Literature*, p.55.

³- Greimas, A.J., *Semantique Structurale*.

two words in a specific relationship, as demonstrated in the following lines from Abū Tammām's poem. *On the Capture of Āmmūriyya*:

The sword is truer than the book
On its edge is the border between seriousness and jocularity

White swords, not black pages
In whose text exists doubtful and uncertain clarity.⁴

The antithesis or binary opposition of seriousness and jocularity is fairly transparent in these lines, where the *muqābala* contributes to the regularity of rhythm. The *ṭibāq* of white and black highlights the sword's function as clarity and that of the literary text as opaque and uncertain.

A different dimension of *muqābala* is explored in Muḥammad al-Hādī al-Ṭarābulṣī's study of the poet Aḥmad Shawqī. al-Ṭarābulṣī examines variety, positioning, meaning, the function of comparison in general, and how Shawqī benefited from his particular use of binary opposition. Categorising comparison as linguistic and contextual comparison, Al-Ṭarābulṣī came to the conclusion that Shawqī's use of linguistic comparison was very limited, and did not contribute in any significant way to the literature or poetry. However, al-Ṭarābulṣī believed that Shawqī's use of contextual comparison was reasonably sophisticated.

Contextual comparison is based on a distribution of facts. The distribution varies with the individual poet through the use of two semantically opposed phrases. Shawqī's description of the queen bee will illustrate this point:

⁴ -

يقول أبو تمام:

في حذّه الحدّ بين الجدّ واللعب
في متونهنّ جلاء الشكّ والريب

السيف أصدق أنباء من الكتب
بيض الصفائح لا سود الصحائف

Ascending in work

from work descending.⁵

Shawqī expresses both the meaning of the movement of the bee and the meaning of difficulty through the opposition of ascending and descending. His ultimate goal is to combine both meanings into a single unit.⁶

The discussions among structuralists on binary opposition, in terms of tense, inspired al-Ṭarābulṣī to advance the concept of tense relations, i.e., that the opposition need not be made explicit within a single text, but is rather to be sought within a whole body of poetry. In addition, he felt that by combining the various oppositions in the text in such a way that there would be an unavoidable comparison between the function and character of each opposition - the differences between them would be even more distinct. Even so, the perfect binary opposition cannot escape the tight distribution of the wording over the course of the poem's line.

Al-Ṭarābulṣī explained that tight distribution is akin to composing the structures of both parts of the comparison and stitching them together in a single line, thereby distributing the individual components on either side of the division between the two hemistichs. He cites a line from Shawqī:

⁵- يصف أحمد شوقي ملكة النحل بقوله :
ففي معمّل صاءدة من معمّل منحدرّة

⁶- " فالصعود يقابله في اللغة النزول ، أمّا الانحدار فيقابله التسلق ، لكنّ الشاعر في مقابلته الصعود بالانحدار لم يكتف بالاشارة الى الحركة العمودية التي في مقابلة الصعود بالنزول ، ولا بالتعبير عن معنى مشقة التحرك الذي يفهم من مقابلة الانحدار بالتسلق ، بل الجمع بين المعنيين : معنى الحركة ومعنى المشقة معا .

الطرابلسي، محمد الهادي . خصائص الأسلوب في الشوقيات . ص ١٠٣-١٠٤ منشورات الجامعة التونسية ١٩٨١ .

**"Innovation with deliberation is safe
but headstrong innovation leads to stumbling."⁷**

In this excerpt, four words are tightly distributed on either side of the "seam." Their identical metre generates the ideal rhythm without compromising the meaning or semantics. From this example, it is possible to suggest that *muqābala* (comparison), *ṭibāq* (antithesis), and binary opposition are parallel concepts.

Arabic rhetoric defines four broad categories for the concept of *muqābala*: Genitive construction, which is the ratio of two similar numbers, such as twenty is double ten, or the relative hierarchical position of one to another, as in father to son and master to slave; contradiction, such as black and white; presence and absence, as in the case of being blind versus being sighted; and positive and negative; such as 'Ammār is sitting and 'Ammār is not sitting, respectively.

Keeping two terms or meanings opposite on one level leads to the contradiction in meaning, while on a different level, the meanings can be made to coincide more closely. The following excerpt from *ibn al-Rūmī* demonstrates the principle that positive and negative comparison can occur without any contradiction in meaning:

**They are not heroes who pierce with spears
but they are heroes who are judicious**

**and they are not heroes in war
but they are heroes in peace.⁸**

⁷-

ومع المجدد بالجماح عثار

يقول أحمد شوقي:

ومع المجدد بالأناة سلامة

⁸-

ولكنهم بالحزم والرأي أجـذال
ولكنهم بالرفق واللين أبطلـال

يقول ابن الرومي:

وليسوا بأجذال الطعان ذوي القنا
ولم يخلقوا أبطلـال بأس ونجدة

The comparison is one of war and peace, defining what makes a hero.

Muṭābaqa means correspondence, or that two contradictory meanings are placed in congruence with one another. *Muṭābaqa* is derived from the saying in Arabic: this one is *ṭābaqa* with that one, i.e.; the two are equal. *Ṭibāq*, as was mentioned earlier, is the juxtaposition of contrasting ideas, though in truth, the term denotes more than this one meaning in Arab rhetoric. These various shades of meaning are not of primary concern here. Instead, a couple of examples will highlight some artistic concepts in structural thought. Di‘bil says:

Do not be amazed, O Salmā at a man
on whose head grey hair laughs, so that he weeps.⁹

The *ṭibāq* in this line is evidenced by the use of the words “laugh” and “weep”. This kind of antithesis is sometimes referred to as pure antithesis. Similarly, al-Mutanabbī exemplifies this idea of pure antithesis:

I visit them when darkness pleads for me
and leave them when morning brightness lures me away.¹⁰

Here, “dark” and “bright” complete the *ṭibāq*.

We may recall that Arabic medieval critical terms are often used by modern critics, though with added dimensions to fit their contemporary context. The structuralist critic Abū Deeb, in his analysis of the *mu‘allaqa* of Labīd, stresses binary opposition

⁹ -

يقول دعبل الخزاعي:-

ضحك المشيب برأسه فبكى

لا تعجبي يا سلم من رجل

¹⁰ -

يقول المتنبّي:

وأثنى وبياض الصبح يغري بي

أزورهم وسواد الليل يشفع لي

which appears to dominate the *mu'allaqa* from beginning to end. The type of binary opposition developed when describing the movement of the ruins is used throughout the structure of the poem, such as dry and wet, still and dynamic. Abū Deeb's approach to binary opposition allows him to consider near synonyms as binary opposition, such as thunder-clouds and gentle-showers. Abū Deeb writes that this use of binary opposition "is outside the norm - the components of the binary opposition do not contradict each other - and as such has a life of its own."¹¹

Abū Deeb's search for binaries was very effective, finding them in less obvious places, such as this line from the *mu'allaqa* of Labīd:

**and the great-eyed cows that had lately calved stand over their broods
while in the spreading plain the little lambs form their flocks.**¹²

Abū-Deeb considers the fact of the wild cattle living with their young as a binary opposition in the sense of near synonyms, creating a new meaning of its own. Along these same lines, Abū Deeb sees a binary opposition between two animals whose manners of giving birth differ, such as the gazelle, whose young are born live, and the ostrich, whose young are hatched. It is fair to say that binary opposition is an essential element of Abū Deeb's analysis of *mu'allaqa* of Labīd.

In this author's opinion, binary opposition should properly be the contradiction between two words or sentences in opposition to each other. According to this

¹¹- أنظر كمال أبوديب في الرؤى المقنعة - نحو منهج بنيوي في دراسة الشعر الجاهلي. الهيئة العامة المصرية للكتاب ١٩٨٦ .

¹²- *The Seven Odes*, A.J. Arberry, p.193.

يقول لبید بن ابی ربیعہ:
والعین ساكنة على أطلانها عودا تاجل بالفضاء بهامها

interpretation, Abū Deeb was not using binary opposition, but binary distinction. The Socratic art of definition employs binary distinction as its method, e.g., the definition of justice is achieved by distinguishing what is just from what is not. The method of binary distinction demands a different kind of attention from that of binary opposition. In a binary opposition, one's attention is equally divided between the two terms. In a binary distinction, however, it is mainly focused on the positive term. Additionally, the device of binary distinction is used mainly to focus attention progressively on the object of definition. The different procedure articulates the scope of a universal concept.

Lévi-Strauss discovered his structural universal of binary opposition in his investigation of totemism and kinship in certain primitive societies - there was no guarantee that the validity of the same structural universal was not to be limited to the locus of its discovery. The critics assembled their structural universal for literary analysis through their investigation of modern European poetry. Once more, there was no guarantee that these universals would be valid and useful in analysing the poetic structure of other ages and other cultures.¹³

Abū Deeb did succeed in utilizing his literary knowledge to search and follow binary opposition that was scattered throughout the *mu'allaqa* of Labīd and in attempting to link them to the semantic context. Yet, it seems that the efforts spent in searching for this binary opposition did not explain the final conclusion of the *mu'allaqa*. The general conception of the *mu'allaqa* shows what the poet himself is suffering, whether psychologically or socially. An example from the *mu'allaqa*:

The abodes are desolate, halting-place and encampment too,
at Mina; deserted lies Ghawl, deserted alike Rijam,

and the torrent-beds of al-Rayyan - naked shows their trace,

¹³ - Seung, T.K. *Structuralism and Hermeneutics*, p.159.

rubbed smooth, like letterings long since scored on a stony slab;

blackended orts that, since the time their inhabitants tarried there,
many years have passed over, months unhallowed and sacrosant.

The star-borne showers of Spring have fed them, the outpouring
of thundercloud, great deluge and gentle following rain,

the cloud that travels by night, the sombre pall of morn,
the outspread mantle of eve with muttering antiphon.

Then the branches of aihagan shot up, and the ostriches
and antelopes brought forth their young on both valley-slopes,

and the great-eyed cows that had lately calved stand over their brood
while in the spreading plain the little lambs form their flocks.

Then the torrents washed the dusty ruins, until they seem
like scrolls of writing whose text their pens have revived,

or the back and forth of a woman tattooing, her indigo
in rings scattered, the tattooing newly revealed above them.¹⁴

Halting-place and encampment, unhallowed and sacrosant fill the role of binary opposition in this passage. A question which arises from this discussion is, does the binary opposition in the *mu'allaqā* play the separate role of interpretation of poetic lines? In the present author's view, although the rhetorical function of binary opposition exposes the influence of the text's meaning, it is not able to guide the text semantically. In other words, the semantic field, which could be derived from the text, already struggles to explain the poetical journey which had just taken place. The *mu'allaqā* begins with a psychological conflict merited by life's continuity and ends with a formulation of social mores and human attitudes.

Abū Deeb applied himself and his singular use of binary opposition to a study of Abū al-Hindī's poem, entitled *Wa fārata misk*. Abū Deeb maintains that the time index of

¹⁴- Arberry, A.J. *The Seven Odes*. P 137-138 (*The mu'allaqā* of Labid).

the poem is completed by the essential binary opposition of night and day. He also argues that there is another essential binary opposition present in the notion of classical beverages and new beverages - the new beverages defined by Abū Deeb as intoxicating drink - representing the tandem dimensions of risk and intoxication, and restraint and fear.

The present author believes Abū Deeb has not only invented the classical drink and new drink, but again strayed across the boundary between binary opposition and binary distinction. There is nothing essentially new in the existence and consumption of alcoholic drink. Such behaviour dates to pre-Islamic times, and its continued consumption is a matter of conflict between the group moral and psychological pressure and the individual.¹⁵ Truly, the classical drink could be better named as milk. Clearly, alcoholic drink is not the direct opposite of milk, since the set of non-alcoholic beverages will include a wide range of drinks. Therefore, it would be more accurate to describe the relationship between milk and alcohol as a binary distinction.

The poetry of Abū al-Hindī is often called wine poetry because of its extensive use of wine as a central theme. This kind of poetry often contains two elements: alcohol and women in a dialectic relationship. This aspect of wine poetry is well exemplified in the *mu'allaqa* of 'Amr ibn Kulthūm:-

Ha, girl! Up with your bowl! give us our dawn-draught
and do not spare the wines of El-Andarina,

the brightly sparking, as if saffron were in them
whenever the mulled water is mingled with them,

¹⁵- يقول أبوديب: وبهذه الثنائية تتعمق رؤيا القصيدة لتخلق تناقضا مطلقا بين التراث الأخلاقي
والنفسير الجماعي وبين الذات الفردية.

أبوديب، كمال. جدلية الخفاء والتجلي، ص ٧٨ .

that swing the hotly desirous from his passion
when he has tasted them to gentle mellowness;

you see the skinflint miser, when the cup's passed him,
suddenly holds his prized property in derision.

O Umm Amr, you've withheld the beaker from us ____
from right to right it should have been running ____¹⁶

Literary analysis of this kind of poetry should be based on a firm understanding of the symbolic dimension of similes and metaphors, else the image the poet wishes to create will lose its value, and the poem will revert to little more than an interesting exercise in rhyme.

The poetry of Abū al-Hindī revolves around the same two semantic themes as 'Amr in his *mu'allaqa*: an inclination towards alcohol, and an inclination towards women. There is an unbalanced relationship between them as the two terms move abruptly from one line to the next. 'Amr begins with his inclination towards women, i.e., "Ha, girl", then changes to alcohol, "Up with your bowl....our dawn-draught".etc., then back to women, and then on to alcohol again. Could this erratic pattern point to a troubled mind? It seems more likely that the poet has deliberately placed stress in specific areas, using specific articles of simile, such as "like" (*al-kāf*, *ka'nna*), to present various features of alcohol in a perceptive way.

With respect to Abū Deeb's view that the time index was delineated by night and day as an essential binary opposition, it seems more the case that night and day were continual. The span of time over which the revellers enjoyed their drink was from one day to the next. More importantly, the physical space of time had changed from a

¹⁶- Arberry, A. J. The Seven Odes. P 204. *Mu'allaqa of 'Amr*

simple measure to pleasure - pleasure which lasted until songs of joy turned to songs of sorrow with the coming of the day, expressed in the last line of the poem:-

The horn of the sun does not appear until it likes

I see a village around me, its boundaries quaking ...¹⁷

The vanishing of physical time is linked to the vanishing of consciousness brought on by drink; the poet considers the singing of a slave girl at midday as the tears of lady who has lost her lover, therefore, he treats as equal singing and weeping at a point in a vanished time. Thus he is losing his awareness of the tragedy when he goes back to the world of alcoholic forgetfulness, and he says:-

and a wine that resembled the eye of the rooster before it roosts

I drank it without being harmed by it¹⁸

The poetic image of Abū al-Hindī treats alcohol as a harmless pastime. Abū Nuwās worked the image slightly differently:-

And I offered a morning draught of wine (*khamr*) before the rooster's dawn,
and already the beat of the night's rising stars is upon us.¹⁹

In light of these examples, the case for Abū Deeb's assertion that night and day were binary opposition is neither effective nor sustainable.

17_

يقول أبو الهندي:

أرى قرية حولي تزلزل حدودها

فما ذر قرن الشمس حتى كأنها

18_

يقول أبو الهندي:

شربت بزهر لم يضرني ضريرها

وكأس كعين الديك، قبل صياحه

19_

يقول أبو نواس:

وقد هم نجم الليل بالخفقان

وخمر كعين الديك صبحت سحرة

ديوان أبي نواس ص ٢٥٦ ، دار مكتبة الثقافة - بغداد .

The Poetic:- The second aspect of Abū Deeb's structuralist conceptualisation is the poetic. He devoted an entire volume to presenting, explanation, and defending the condition for its formation. He writes:

The way in which to define the poetic aspect is through the synoptic structure. The poetic text is, therefore, a relational grid of primary component of the text. These components could exist on their own without even being poetic. Only through the flow of the text the relational networking occurs between the opposed components. That relation is the sole creator of the poetic aspect and simultaneously acts as an indicator of its existence.²⁰

Establishing the poetic in this manner is an attempt to resurrect language as the creator and not the created. This draws us to the issue of the semantic unit, where speech can be viewed through two analysis angles: either speech stems from the lexical unit or speech stems from the analytic unit. If the speaker's words are concerned with the meaning of their formulation, then such speech falls under the semantic unit's heading.

Abū Deeb believed that the poetic aspect was not a product of modern literature; many attempts to study the poetic aspect preceded his own times. He commented that his study aimed to present an explanation of the structural analysis of the poetic through its semiological and structural manifestation, particularly through its relational and synoptic aspects. In this Abū Deeb acknowledges that he is by no means pioneering this analytical approach.²¹ Yet he is determined to define the poetic aspect in new, different ways, aiming to reach his audience more effectively. He developed the concept of poetic as a

²⁰- يقول أبوديب:- لا يمكن أن توصف الشعرية الا من حيث أن تتكون أو تتبلور، أي في بنية كلية. فالشعرية، اذن خصيصة علائقية، أي أنها تجسد في النص لشبكة من العلاقات التي تنمو بين مكونات أولية سميتها الأساسية أن كلا منها يمكن أن يقع في سياق آخر دون أن يكون شعريا، لكنه في السياق الذي تنشأ فيه هذه العلاقات، وفي حركته المتواشجة مع مكونات أخرى لها السمة الأساسية ذاتها، يتحول الى فاعلية خلق للشعرية ومؤشر على وجودها.

أبوديب، كمال. في الشعرية ، ص ١٤ الطبعة الأولى ١٩٨٧ ، مؤسسة الأبحاث العربية .

²¹-

راجع أبوديب في المرجع السابق نفسه ص ١٥-١٦ .

function of the “gap”, which he defined as the area of tension created by the introduction of the linguistic components or any components related to what Jakobson termed the “symbolising” system. This system takes place in a context where the relationships within the system may have two different dimensions. First, natural relationships derived from criteria and tasks of the mentioned elements and organised in a natural linguistic structure. Second, these relations may be incompatible and wholly unnatural. It may be a conflicting relationship within the context just presented of complete compatibility and homogenous relation between its components.²² In other words, the poetic aspect, according to this conceptualisation, should have designs on locating a word in an unexpected context which draws a disproportionate amount of attention from the reader.

Abū Deeb sampled the poetry of Adonis to elucidate his point. Adonis wrote:-

Because I am walking.

Although a complete sentence, it is a sterile sentence - it does not convey the mood of the poet. Adding a short descriptive phrase does not always alter the sterility of the line, as:

Because I am walking, I am tired

This is the expression of a physical ailment, not necessarily invoking an emotional response. However, Adonis develops his poem to read in full:

²²- يلمح أبوديب في تعريف الشعرية بطرق مختلفة لا يصلح إلى المتلقي بطريقة اجرائية، إذ أنها في التصور الذي ينميه هي وظيفة من وظائف ما يسميه الفجوة: مسافة التوتر، وهذا المفهوم يعني الفضاء الذي ينشأ من اقحام مكونات الوجود أو اللغة أو لأي عناصر تمنمي إلى ما يسميه ياكوبسن (نظام الترميز) في سياق تقوم فيه بينها علاقات ذات بعدين متميزين، فهي: علاقات تقوم باعتبارها طبيعة نابعة من الخصائص والوظائف العادية للمكونات المذكورة، ومنظمة في بنية لغوية تمتلك صفة الطبيعة والألفة، ولكنها: علاقات تمتلك خصيصة اللاتجانس أو اللاتطبيعية، أي أن العلاقات هي تحديدا لا متجانسة لكنها في السياق الذي تقدم فيه تطرح في صيغة التجانس .
المرجع السابق نفسه. ص ٢١ .

Because I am walking,....
Because I am walking, I am tired
Because I am walking
My coffin follows me.²³

The introduction of the word “coffin” into the context of the poetic sentence leads one to question how “coffin” relates to the preceding sentence - what links the two sentences? Such questioning is a direct result of the dialectic relation that exists between “death” and “walking”, which is that death only consumes those things which have the capability of movement.

The poetic aspect creates some linguistic excitement with its positioning of a word in an unexpected context while simultaneously omitting an expected word. Al-Sayyāb illustrates this principle in his poem “Song of the Rain”:

I call the Gulf, oh Gulf
Granter of pearls, oyster and death
And the echo repeated
Like sobbing
Oh Gulf

²³ -

يقول أدونيس:
لأنني أمشي
لأنني أمشي أتعب
لأنني أمشي
أدركني نعشي

أدونيس، الآثار الكاملة ج ١ ، ص ١٩٧ .

Granter of oysters and death. ²⁴

Examining the components of the poem, it seems that there is an action and its reaction is represented by the “calling” the poet made to the Gulf. The action is the call to the Gulf, which is the granter of pearls and oysters - life, in a sense - and equally, death. The echo may be considered the reaction, and though it repeats the message, the echo conspicuously leaves “pearls” out of the equation. This most likely indicates that without the pearls, the Gulf is lifeless, though not dead. The “sobbing” echo is pessimism, sobbing often considered the deepest state of internalised crying. This poem serves to illustrate another dimension of Abū Deeb’s concept of the poetic as an element of the semiology of literature which does not explain the work as a whole, but attempts to determine the conventional symbols used to facilitate meanings of realisation.

‘Abd al-Salām al-Masaddī looks at the language from the point of view of stylistics. He maintains that the emphasis on theorising seems to be a deductive and reflective one. We find researchers and scholars relying on logic in their attempt to define literary speech. They view literary speech as a creation of a language out of a language, that is to say, a poetic language which substitutes for the primary language,

²⁴ -

يقول بدر شكر السيّاب في أنشودة المطر:
أصيح بالخليج يا خليج
يا واهب اللؤلؤ والمحار والرّدى
فيرجعه الصدى
كأنّه النّشيج
ياخليج
يا واهب المحار والرّدى
ديوان السيّاب ، دار العودة بيروت ١٩٧٣ م .

which acquires the artistic aspect of the language at issue. This definition, simply put, is the creation of literary speech by transforming an existing language.²⁵

It is important to remember that Abū Deeb's expression of the poetic was not limited to what he called the "gap". He also believed that the poetic aspect formulates the structure of the relationship between the text and the audience. The poetic of text acts at the same time as an indicator of the depth of that structure. Roland Barthes articulated a parallel view that such structure distinguished between the "text of pleasure" and the "text of bliss". He wrote:

"Text of pleasure: the text that contents, fills, grants euphoria; the text comes from culture and does not break with it, is linked to a *comfortable* practice of reading.

Text of bliss: the text that imposes a state of loss, the text that discomforts (perhaps to the point of a certain boredom), unsettles the reader's historical, culture, psychological assumptions, the consistency of his relation with language. Now the subject who keeps the two texts in his field and in his hands the reins of pleasure and bliss is an anachronic subject, for he simultaneously and contradictorily participates in the profound hedonism of all culture (which permeates him quietly under cover of an *art de vivre* shared by the old books) and in the destruction of that

²⁵ - يحاور عبدالسلام المسدي اللغة وبنائها الأسلوبي بقوله: وتتركز جل المكتسبات التنظيمية في تعريف استبطاني انعكاسي يرجع فيه أعلام الفكر الأسلوبي الى منطلق اللغة فيعرفون الخطاب الأدبي بكونه (خلق لغة من لغة) أي أن صانع الأدب ينطلق من لغة موجودة فيبعث فيها لغة وليدة هي لغة الأثر الفني، ويعتبر هذا التعريف فكا لاشكالية الوجود والعدم، فالحدث الأدبي خلق، ولكن الخلق متعذر، (اذ لا شيء يخلق، ولا شيء يفنى، وكل موجود متحول، فالخطاب الأدبي تحويل لموجود.

المسدي، عبدالسلام، الأسلوبية والأسلوب، ص ١١٧ الطبعة الثالثة - بدون تاريخ - الدار العربية للكتاب.

culture: he enjoys the consistency of his selfhood (that is his pleasure) and seeks its loss (that is his bliss). He is a subject split twice over, doubly perverse.”²⁶

The poetic strives to achieve an atmospheric tension in the structure of the text. Such tension revolves around the artistic creativity that exists between the poetic aspect and the audience, the poetic and mythical, the poetic and rhythmic, and the poetic and heritage. Still the question remains, how should the definition of the poetic be precisely defined? If the only definition available is the one that has been presented by Abū Deeb in his book *Fī al-Shi'riyya* then how could we confirm such a definition in clear form? It seems clear from the above analysis that the definition relies solely on the background of the critic, where a referral analysis could deal with such criteria. It also seems that such absolute conceptualisation of the poetic is often allusive. It relies, according to al-Qarṭājannī on evoking the imagination of the audience and the fact that the audience has the capacity to receive the complete poetic image, which includes the sound and meaning of the poetic style.²⁷

The definition of poetic as either a concept of tension, as per Abū Deeb, or a concept of pleasure and bliss, as per Barthes, is congruous with the concept of beneficial metaphor, as put forward by al-Jurjānī. Al-Jurjānī maintains that the advantage of beneficial metaphor lies in its ability to produce rhetoric in terms of noble imagery. Thus,

²⁶- Barthes, Roland. *The Pleasure of the Text*. P.14

²⁷ يبدو لنا أن الشعرية بهذا المفهوم المطلق لا تخرج عن كونها نوعاً من التخيل ، إذ التخيل في رأي حازم القرطاجني : هو أن تتمثل للسامع من لفظ الشاعر المخيّل أو معانيه أو أسلوبه ونظامه ، وتقوم في خياله صورة أو صور يفعل لتخيلها وتصوّرها ، أو تصوّر شيء آخر بها انفعالا من غير روية الى جهة من الانبساط أو الانقباض.

القرطاجني، حازم . منهاج البلاغ وسراج الأدباء ، ص ٨٩ ، تحقيق: محمد الحبيب ابن الخوجة ، الطبعة الثالثة بيروت ١٩٨٦ م .

rhetoric has acquired yet another use, that of conveying meaning with a minimum use of language.²⁸

Rhetoric in this context sheds new light on Abū Deeb's questioning of rhythmic distribution. Specifically, does rhythmic distribution suffice to create the poetic? Abū Deeb quotes a line from the poet al-Mutanabbī as an answer to his own question:

[A] If generous towards the noble, you will possess him and if
generous toward the plebes he will rebel.²⁹

The classical answer is that the rhythmic distribution is not sufficient to create the poetic.

[B] If you are generous with the noble, you will possess him
and if you are generous with the unnoble he will rebel.

The classical answer is that the above line is perfect in terms of rhythm.

²⁸ - يقول الجرجاني: ومن الفضيلة الجامعة في الاستعارة المفيدة انها تبرز هذا البيان أبدا في صورة مستجدة قدرة ونبلا ، وتوجب له بعد الفضل فضلا ، وانك لتجد اللفظة الواحدة قد اكتسبت فيها فوائد حتى تراها مكررة في مواضع ، ولها في كل من تلك المواضع شأن مفرد ، وشرف منفرد وفضيلة مرموقة ، ومن خصائصها التي تذكر بها ، وهي عنوان مناقبها ، انها تعطيك الكثير من المعاني باليسير من اللفظ ، حتى تخرج من الصدفة الواحدة عدة من الدرر ، وتجنني من الغصن الواحد أنواعا من الثمر ، وإذا تأملت أقسام الصنعة التي بها يكون الكلام في حد البلاغة ، ومعها يستحق وصف البراعة ، وجدتها تفتقر الى أن تعبرها حلاها ، وتقصر عن أن تنازعها مداها ، وصادفتها نجوما هي بدرها.... الى أن يقول: فانك لترى بها الجماد حيا ناطقا ، والأعجم فصيحاً والأجسام الخرس مبينة ، والمعاني الخفية بادية جليلة ، وتجد التشبيهات على الجملة غير معجبة ما لم تكنها ، ان شئت أرتك المعاني اللطيفة التي هي من خبايا العقول كأنها قد جسمت حتى رأتها العيون ، وان شئت لطفلت الأوصاف الجسمانية حتى تعود روحانية لا تنالها الا الظنون.

الجرجاني، عبدالقاهر . أسرار البلاغة ، ص ٥٩ - ٦٠ الطبعة الأولى ١٩٩٢ دار احياء العلوم - بيروت .

²⁹ - يعرض أبوديب قول المتنبي بعد حذف ضمير المخاطب من البيت للتدليل على رأيه في قضية فيما اذا كان الوزن والانتظام الإيقاعي وحدهما كافيان لخلق الشعرية حيث يقول :

إذا أكرمت الكريم ملكته وإذا أكرمت اللئيم تمردا

فقد حذف أبوديب من البيت السابق ضمير المخاطب (أنت) والصحيح أن يكون كالتالي:-

إذا أنبت أكرمت الكريم ملكته وإن أنبت أكرمت اللئيم تمردا

The classical view, then, would answer the two questions presented as that the poetry is the type that acquires classical and familiar rhythm. Abū Deeb does not consider the sample from al-Mutanabbī as poetry at all, because, in his view, it possess a non-rhythmic distribution and the two excerpts are synthesizations of ready-made concepts that could be absorbed by man's experience in the form of a linguistic statement which bridges the "gap" of tension. However, in adopting this approach to poetry, Abū Deeb has gone beyond the confines of normal poetic analysis since a non-rhythmic piece cannot automatically be dismissed as an improper poem. Indeed, there are many examples of classical poetry which were constructed with non-rhyming verses. Additionally, poems which reflect wisdom, and may be unrhymed, cannot be excommunicated from the realm of poetry since they represent a philosophical statement. Such statements have been moulded in various artistic fashions that touch the audience in a special way. A few lines from Abū al-Qāsim al-Shābbī shall clarify the matter:

[A] Perhaps the people one day will be seeking for a life God will respond.

[B] If the people one day seek a life God will respond.³⁰

Sample A above begins with the preposition "perhaps" while sample B begins with a conditional phrase. This small difference changes the rhythmic aspect, though both may still be considered poems because the rest of the verse keeps the rhythmic balance. That rhythmic balance creates a highly active rhythm for the poem which forces itself on the audience, controlling the audience completely.

Summing up the discussion on this point, the poetic aspect is a method that depends in the educational background of the critic, and the poetic derives from rhetoric which contains a metaphor and metonymy.

³⁰ -

يقول أبو القاسم الشابي :

فلا بد أن يستجيب القدر (هذا البيت مستقيم الوزن)
فلا بد أن يستجيب القدر (هذا البيت مضطرب الوزن)

إذا الشعب يوما أراد الحياة
ربما الشعب يوما أراد الحياة

The Structure of the Text

The structure of the text is considered a fundamental unit for analysis by structural critics, revealing the dialectical relationship between the structure and content. If it is the case that content influences the structure, then it seems reasonable to state that the content, through unique wording, creates the special relationship between itself and structure. It performs this function by creating rhythm and poetic images, using symbols of myths and evoking beauty by means of metaphorical similes and metonymy. Each of these instruments is considered a component of the poetic text. The poet is at liberty to use them to express his instruments and his feelings, is considered a component of the poetic text and composed in the poem's unique poetic structure.

Arab medieval literary criticism considers the individual line of poetry as the basic unit of the text. Ibn Rashīq al-Qairawānī conceived of the individual line of poetry as a house. Talent, knowledge, practice and content form the overall structure of the house, representing the earth, the foundation, the door, and the resident respectively. The rhythm of the poem serves to strike a balance between the various houses.³¹ Taken together, medieval Arab literary critics view each line of poetry as a house of meaning, though this should not be understood to indicate that the interaction between the houses is any less significant.

Arab modern critics have some very different ideas regarding the structure of the text generally and the structure of ancient poetry specifically. Many have conceived of the individual line of poetry as incapable of providing the poet with more freedom to

³¹- يقول ابن رشيق: والبيت من الشعر كالبيت من الأبنية: قرتره الطبع، وسمكه الرواية، ودعائمه العلم، وبابه الدربة، وساكنه المعنى، ولا خير في بيت غير مسكون، وصارت الأعاريض والقوافي كالموازين والأمثلة للأبنية، أو كالأواخي والأوتار للأخبية، فأما سوى ذلك من محاسن الشعر فانما هو زينة مستأنفة، ولو لم تكن لاستغني عنها. القيرواني، ابن رشيق. العمدة، الجزء الأول ص ١٢١.

express his feelings. Adonis contends that modern Arab literary critics do not completely accept the configuration of a poem as it is, but they also do not accept the classical configurations as examples to imitate. He demands that the structure of the text should be free from any standard form and should remain subject to the resolve of the artist alone.³² Muḥammad al-Nuwayhī concurs. He feels that free verse allows the poet to express his feelings on many topics which is difficult to do in classical form.³³

Adonis goes on to argue that the ancient Arab poem is constructed with many repeated independent units--the sentences--with no link in its internal system. The only link between the lines of the poem is its rhythm. Modern poetry, by contrast, derives its beauty from the single line in terms of the unit of independent repeated lines and the rhyme which control repeated unit. He concludes that modern poems are a coherent unit, various and lively, and the critical analysis of modern poems should be on the whole form and content.³⁴

³²⁻ يقول أدونيس: لا نقصد أن نرفض الشكل ، كشكل ، بل كنماذج مسبقة وأصول تقنية وقبلية ، نقصد أن يتحرر الشكل من كل قالب مفروض ، وألا يخضع لغير الفن .
أدونيس ، زمن الشعر ، ص ١٥ الطبعة الثانية ١٩٧٨ بيروت .

³³⁻ يقول النويهي: إنّ الإباحة الواحدة (عدم التزام الشاعر بعدد محدد من التفاعيل) في حدّ ذاتها قد مكّنت الشاعر من تحرر كبير وأطلقت في ميادين واسعة ما كان يستطيع ولوجها في نطاق الشكل القديم ذي الحدود الضيقة .

النويهي ، محمد ، قضية الشعر الجدي . ص ٩٢ ، منشورات دار الفكر ، القاهرة ، الطبعة الثانية ١٩٧١ .

³⁴ يقول أدونيس : القصيدة العربية القديمة مجموعة أبيات ، أي مجموعة وحدات مستقلة متكررة لا يربط بينها نظام داخلي ، إنما تربط بينها القافية ، وهي قائمة على الوزن ، والإيجاز طابعها العام . مقابل هذه القصيدة العربية القديمة التي ما تزال مستمرة بشكل أو بآخر ، حتى اليوم ، تنهض القصيدة الجديدة . وإذا أردنا أن نقارن بينهما نجد أن الأولى ، إذ تقوم على وحدة البيت المتكرر المستقل ، وعلى القافية التي تنظم هذه الوحدة المتكررة ، وإذ تلتصق جمالياتها ، بالتالي ، في جمالية البيت المفرد ، فإن القصيدة الجديدة وحدة متماسكة حيّة ، متنوعة وهي تتقد ككل لا يتجزأ ، شكلاً ومضموناً .

أدونيس ، زمن الشعر ، ص ٣٩ .

According to Adonis' perception of the poem, it seems that his view is not fully thought out: he would rather consider the poem on the strength of its overall performance than the individual lines of poetry, though he concedes that stressing the individual sentence may be the way forward for modern writers.

This change of thinking may be due in part to the influence of al-Nafrī. Adonis wrote that al-Nafrī's style of writing has unexpected results, since language as he uses it does not exist but is an originator. Furthermore, the act of writing the poem does not merely proceed to embrace the ideas which come to mind, but functions as an essential component of the expression of the ideas, perhaps containing the ideas in its very structure. The text should, therefore, be open to all ideas at the moment the poem is created. It seems plausible that the general ideas which influenced Adonis' thoughts were twofold. First, the process of the writing of language is an originator and not something already created. Second, that the process of writing should be open and the way in which the poet wishes to express himself should form itself immediately.

Adonis' approach has raised many questions. For example, what does it mean to say that the language should form itself? Similarly, what does it mean to say the expression should form itself? And finally, how does one define an open form of writing? In the present author's opinion, it seems that Adonis argued in his critical theorising that the one responsible for discarding the human ego from poetry is not the one speaking or writing, but the one who is writing and speaking language through the literary text. Priority is thereby given to the language at the expense of history. The open form of writing leads to destruction of the organic unity of the text, which Adonis was most likely aware of in his early critical writing.

It is worth recalling another view of poetic writing by Muḥammad Muftāḥ from his book *Dināmiyyat al-Naṣṣ*. He suggests his own classification, intent on providing an accurate definition of literary text. He based this definition on dividing the poem into noble poetry, which contains many characteristics of poetic text, and normal poetry, which as one might expect, contains fewer characteristics of poetic text. Some of the characteristics of noble poetry include the symbolism of sound, the semiology of the word, the harmony of the world, and the harmony of space. These four elements, in his opinion, constitute the deepest structure of poetry.

Symbolism of sound. This type of writing encompasses such devices as inserting letters or words into the piece, or using words in different ways by changing the letters to produce common semantic units. The poem "*The train passed*" by Maḥmūd Darwīsh is one example of the symbolism of sound :

The train passed quickly
passed by me, and I,
like the station, do not know
whether I am welcoming people or wishing them farewell
Welcome; on my platforms are a
Coffee shop
Offices
Flowers
A telephone
Newspapers
Sandwiches
Music
And a rhyme

By another poet who will come and wait.³⁵

The purpose of including this poem is to show the diversity of structure, not to analyse it, which would mean looking at the whole poem to define the relationships between these words.

Semiology of the word: contemporary poets have been seemingly influenced by semiological approaches. This is most evident in their use of names of different figures, and connotations, mixed with both ancient and modern terminology to produce different meanings, like a metonymy. Adonis often borrowed literary figures from Arab classical literature for use in his poetry, such as Abu Nuwās appearing in his own elegiac poetry.

Harmony of world: This element is based on metaphor, but not in a traditional sense. Muḥammad Muftāḥ in fact seems to have felt that traditional metaphor was a hindrance to the poet's imagination, concerning the poet in time and space. Muftāḥ believes that modern metaphor frees the poet to employ words in a flexible manner. He

35

يقول محمود درويش في قصيدته (مرّ القطار) :
مرّ القطار سريعا
مرّ بي ، وأنا
مثل المحطّة ، لا أدري
أودّع أم أستقبل الناس :
أهلا ، فوق أرصفتي
مقهى ،
مكاتب ،
ورد
هاتف ،
صحف
سندويشات وموسيقى ،
وقافية لشاعر آخر يأتي وينتظر

درويش، محمود. لماذا تركت الحصان وحيدا . ص ٦٥ ، الطبعة الأولى ١٩٩٥ م .

gives the examples of smelling through the eyes, or hearing by mouth and looking from the ears. Essentially, Muftāḥ is in favour of transferring the abstract to the perceptible, the non-living to the living.

Harmony of space: There are two features of this element. A) The length of the poem and its metre will affect the semantic meaning, and therefore the function of measuring in the poem is not only to discover the rhythm of the poem, but to explain the semantic concept which lay behind it. B) The composition of a number of words can also mean that they impart meaning, for example, "I love you" is different from "you are the one whom I love". The difference here is that the second sentence introduces the element of specification. Both of these characteristics should constitute equal allocations of the noble poem, else, the poem will fall under the normal heading.³⁶

At the heart of these components is language. Language, according to modern approaches to writing poetry, is considered fundamental to art. Moreover, new language attempts to utilise the many suggestions of words which have occurred throughout history and attempts to utilise the capacity of poetic image. The modern poet creates a special world of different shapes and unfamiliar people with the poetic language through the use of lexical words which exist in different contexts. These lexical words do not follow the normal harmonisation context, resulting in the severing of the relation between the sound and meaning in the poet's mind. This, then, often has the effect of creating ambiguous words.

³⁶- يقول محمد مفتاح: فمن مميزات الشعر الراقى: رمزية الصوت ، قصدية الكلمة ، انسجام العالم ، انسجام الفضاء. هذه الأيقونات الأربعة (كما يسميها مفتاح) هي ما يكون البنية الشعرية العميقة، اما اذا تضاعف بعضها أو طغى بعض منها على بعض ، فان الخطاب يكون شعرا ولكنه ليس راقيا ، وفي أسوأ الاحوال ، فأننا نحتكم الى مقصدية المبدع أو اجتماعية النص لنثبت أنه شعر. مفتاح، محمد . دينامية النص . ص ٥٦ الطبعة الثانية ١٩٩٠ م .

Once again, Adonis provides an example of this kind of thinking:

Still *shahriyār*

Was holding his sword to harvest

Hugging the jar of winds and bottle of ashes

Shahrazād had forgotten

To light the secret ways

In the circuit of veins

She had forgotten to light the gaps

between the face of the victim

And the steps of *Shahriyār*.³⁷

Adonis here chooses the traditional story of *Shahrayār*, since it is full of the noble characteristics of humanity. He stresses these characteristics with an allusion to the statement of al-Ḥajāj ibn Yūsuf al-Thaqafī. "I see heads that are ripe and ready to be plucked".

37

يقول أدونيس في قصيدة (أغنية) :

لم يزل شهريار

حاملا سيفه للحصاد

حاضنا جرة الرياح وقارورة الرماد

نسيت شهريار

أن تضئ الدروب الخفية

في مدار العروق

نسيت أن تضئ الشقوق

بين وجه الضحية

وخطى شهريار

أدونيس، الآثار الكاملة ج ٢، ص ١٦٦ ، دار العودة بيروت ١٩٧١

Although the words used in his poems are lexical, they are not used linguistically to produce a recognisable meaning. Consider the phrase “to light the way”. This is a common expression with a relatively familiar meaning. However, when Adonis adds the word “secret” to the middle of the phrase, the expression becomes fairly ambiguous. The genitive construction of “In the circuit of veins” narrows the shape of veins to a linear shape and contrasts that with the non-linear shape of “circuit”. In addition, the phrase “the way” seems to require a linear shape in the poetic world no matter its shape in the real world.

The expression “light the gaps” is similarly common, but the lack of normality in this sentence comes from the lighting between the face of the victim and the steps of *Shahrayār*. This lighting could not happen unless the classical poetic structure had been deconstructed. Therefore, the poetic text should be considered as a whole structure, and this structure should contain sound, words, sentences, and harmony. The interaction between these four components produce the poetic image and rhythm.

Sound should not be forgotten as an important component of the structure of the text. Many critics often conceive of the sound as an effective vehicle for eliciting a feeling of beauty in the audience. The poet produces his poem based on the choice of the sounds, and the harmony between them, to keep the audience feeling what the poet felt when he created the poem. Shukrī ‘Ayyād asserts that such an influence could happen between feelings and perceptible effects of language because impressions of sound have the capability to influence both speaker and audience alike. However, the capability of the sound cannot play a role unless put in the context of the linguistic structure.

'Abd al-Qāhir al-Jurjānī writes: "Single words are equal by virtue of their being single. It is only through context that reference can be given to some words over others."³⁸

Diction, therefore, has an effect on the structure of the text. The individual word should have special characteristics, which includes some semantic fields which do not exist in a linguistic context for normal words. Thus al-Ghadhdhāmī maintains that the poet could introduce a word not to establish it as a new daily word, but to establish new ideas in the reader's imagination.³⁹

Stated succinctly, in the structure of the text, the sentence acts as the main unit while the individual word acts as a cornerstone of the sentence.

The literary text consists of many sentences to create the final shape of the text. Thereafter, the sentence is constituted through the interaction of different semantic fields of the sentence and reformed into syntactic and morphological structures. However, every word in a specific semantic field or from another semantic field could have a syntactic response with another semantic field whether it is real or metaphorical. Some of these responses are acceptable, and the audience should readily understand them, while others are unacceptable and could lead to confusion amongst the audience.

³⁸- يقول عبدالقاهر الجرجاني: - أنك ترى الكلمة تروك وتؤنسك في موضع ، ثم تراها بعينها تنقل عليك وتوحشك في موضع آخر .

الجرجاني، عبدالقاهر. دلائل الإعجاز . ص ٣٨ .

³⁹- يقول الغدّامي: إنّ الشاعر يحصد الكلمة من مخزن اللغة لا يستهلكها ، وأنّما ليطلقها بذرة لزرع جديد ينبت في خيال القارئ ، ويدخلها في دورة الكون الكبرى .
الغدّامي ، عبدالله محمد. الخطيئة والتكفير ، ص ٢٦٩ الطبعة الأولى ١٩٨٥ م .

The language of contemporary poetry rests on the effects of signifiers in the structure of text. Poets tend to combine daily language with certain features of European poetry to create a new concept of contemporary poetry. A question arises from this practice: Is the poetic language based on normal language? In other words, how much of the poetic language is based on daily language that people ordinarily speak?

Adonis often establishes different functions of poetic language--such that it will be distinguishable from normal, everyday language--to create the internal structure of the poem. As part of his overall approach, Adonis makes every effort to take advantage of the many sources available to him, such as Jubrān Khalīl Jubrān and his imaginative lexical work, and pieces from writers involved in French symbolism such as Baudelaire, Mallarmé and St. John Perse. The following poem by Adonis "*The Indications*" should illustrate his approach:

I had mixed fires and snow
Neither fires nor snow understand my forests
And I will be obscure and friendly
I live in the flowers and the stones
I lose consciousness
I explore
I see
I excite
like a light between the magic and the indication.⁴⁰

40_

يقول أدونيس:
مزجت بين النار والثلج
لن تفهم النيران غاباتي ولا الثلج
وسوف أبقى غامضا أليفا
أسكن في الأزهار والحجارة
أغيب
أستقصي
أرى
أموج
كالضوء بين السحر والاشارة

أدونيس ، ديوان كتاب التحولات والهجرة في أقاليم الليل والنهار . ص ١٦ ، الطبعة الأولى ١٩٦٥ بيروت .

The poetic structure of this poem, taking the commentary of Adonis as a guide, could suggest that the language of medieval poetry is based on expression, or superficial dealing with reality.

Conversely, the modern poet strives to change the expression of language to creation. Therefore, the modern poet's goal is to express his feeling in new ways and, in the process, establish changeable and questionable languages.⁴¹ Recall that Adonis would concede that such activity does not lend itself to the production of clear and concise poetry, unlike medieval poetry with its goal of clearly and succinctly expressing a specific idea. The modern poet does not produce his poem according to one idea, ideology, mindset, or logic, but is guided by his own intuition and a degree of spontaneous revelation.⁴²

It seems that Adonis was probably influenced in this respect by T.S. Eliot. Eliot wrote:

"we can only say that a poem, in some sense, has its own life; that its parts form something quite different from a body of neatly ordered biographical data; that the feeling or emotion, or vision, resulting from the poem is something different from the feeling or emotion or vision in the mind of the poet".⁴³

⁴¹- يقول أدونيس : يطمح الشعر الجديد الى أن يؤسس لغة التساؤل والتغيير ، ذلك أن الشاعر هو من يخلق أشياء العالم بطريقة جديدة .

أدونيس ، زمن الشعر . ص ١٦ - ١٧ الطبعة الثانية ، ١٩٧٨ بيروت .

⁴² "ولئن كان الوضوح طبيعياً في الشعر الوصفي أو القصصي أو العاطفي الخالص ، لأنه يهدف الى التعبير عن فكرة محددة أو وضع محدد ، فإن هذا الهدف لا مكان له في الشعر الحق . فالشاعر لا ينطلق من فكرة واضحة محددة ، بل من حالة لا يعرفها ، هو نفسه ، معرفة دقيقة ، ذلك أنه لا يخضع في تجربته للموضوع أو الفكرة أو الايديولوجية أو العقل أو المنطق . إن حدسه ، كروياً وفعالية وحركة ، هو الذي يوجهه ويأخذ بيده " .

أدونيس ، مقدمة للشعر العربي . ص ١٢٥ ، الطبعة الرابعة ١٩٨٣ دار العودة بيروت .

⁴³- Eliot, 1920:x.

Following Adonis theoretical statement, important questions arise: what is the disadvantage of using a specific idea to express feeling? Do the poet's feeling and imagination force him to interact with his surroundings? If the poet adopts Adonis' vision of the poet, and does not express his feelings with reference to certain ideas, subjects, ideology, etc., that he is familiar with, but instead with reference to things outside his literary experience, what is the source of the poet likely to be? Adonis does not seem to make a substantial effort to solve the ambiguity created by his own theory, his theory of creation.

Creation, in this author's view, should be based on ideas; then the poet tries to formulate those ideas in the context of his feelings. If he does not, the idea remains little more than a collection of nouns and verbs. Arab traditional and contemporary poetry does not first invent the idea and then produce a poem to suit. The contemporary poet must interact with his surrounding circumstances, whether limited to his personal world or the wider environment of the politics and society in which he is immersed, and then express his feeling through the poetic text. For example, Imru' al-Qais wrote:

Often I've been off with the morn, the birds yet asleep in their nests.
My horse short-haired, outstripping the wild game, huge bodied.

Charging, fleet-fleeing, head-foremost, headlong, all together
the match of rugged boulder hurled from on high by the torrent,

a gay bay, sliding the saddle-felt from his back's thwart
just as a smooth pebble slides off the rain cascading.

Fiery he is, for all his leanness, and when his ardour
boils in him, how he roars-- a bubbling cauldron isn't in it!

Sweetly he flows, when the mares floundering wearily
kick up the dust where their hooves drag in the trampled track;

the lightweight lad slips landward from his smooth back,
he flings off the burnous of the hard, heavy rider;⁴⁴

In this poem, Imru' al-Qais describes a hunting journey in ancient Arabian society. The description does not attempt to accurately portray physical reality but creates a poetic image through the use of symbolic language to convey the feeling of the hunting journey.

Conveying the feelings of an event is not new to poetry. The Romantic poet Ibrāhīm Nājī describes the feeling of sunrise in a poem entitled *The Ruins (al-Aṭlāl)*:

Awakening destroys the night's dreaming
And the night is gone, and night is a friend

And the light is clearly warning
And the morning has appeared like a fire

And the world is as we know it
And lovers have gone away⁴⁵

The poetic image of the morning appearing like fire transforms the natural phenomenon of the dawn, typically associated with hope, renewal, and peace, into a

⁴⁴- Arberry, A.J. The Seven Odes P.64-65

منجـرد قـيد الأربـد هـيكل
كـلـمود صـخر حـطـه السـيل مـن عـل
كـما زلـت الصـقـواء بـالـمـتـنـزل
إـذا جـاش فـيـه حـمـيـه غـلي مـرجـل
أثـرن الغـبار بـالكـديـد المـركـل
وـيـلـوي بـأثـواب العـنـيف المـتـقـل

وقـد اغـتـدي والـطـير فـي وكنـاتها
مـكـر مـفـر مـقـبل مـدبـر مـعـا
كـمـيت يـزل اللـبـد عـن حـال مـتـه
عـلـى الذـبـل جـيـاش كـأن اهـتـرامـه
مـسـح إـذا مـا السـابـحات عـلـى الـونـى
يـزل الغـلام الخـف عـن صـهـوتـه

معلقة امرئ القيس، شرح المعلقات العشر، الزوزني .

⁴⁵

وتـولى اللـيل والـليل صـديق
وإـذا الفـجر مـطـل كـالـحـريق
وإـذا الأحـباب كـل فـي طـريق

يقول ابراهيم ناجي في قصيدة الاطلال:

يـقـظـة طـاحت بـأحـلام الكـرى
وإـذا الـنـور نـذير طـالع
وإـذا الـدنيا كـما نـعـرفـها

phenomenon of destruction which takes away his friend and ends life. This kind of poetic image provides the audience with a unique insight into the working of the poet's mind.

Returning to Adonis, despite the difficulty inherent in his theories of poetry, he often cites traditional literary figures of Islamic history, for example, al-Ḥusayn the son of the caliph 'Alī ibn abī Ṭālib, cousin of the Prophet Muḥammad (SAAS). Many Islamic historians consider al- Ḥusayn a martyr, hence Adonis writes:

When the spears were fixed in al-Husayn's heart
I saw every flower sleep on the shoulder of al-Husayn
I saw every river is walking in the funeral procession of al-Husayn
Today I am whole and complete
My voice is recognised by earthquake, the children and the spring.⁴⁶

Adonis expresses his experiences by using a traditional figure to embody a contemporary meaning and, ultimately, a new attitude, different from other poets such as Amal Dunqul.

Amal Dunqul uses the same traditional figure to disguise his contemporary Arab society's desperate attitude. He writes:

I have been to Karbalā'
The Shaikh told me that al-Ḥusayn
Had died because of a gulp of water
If al-Ḥusayn's words ...
And al- Ḥusayn's swords
And al- Ḥusayn's loftiness
fell without the power to save the truth from
the gold of princes

⁴⁶- يتعانق صوت أدونيس بصوت الحسين الشهيد ويتحول الى رمز يومية الى أن التضحية سبيل الشرفاء، فيقول :

وحينما استقرت الرماح في حشاشة الحسين
رأيت كل زهرة تنام على كتف الحسين
رأيت كل نهر يسير في جنازة الحسين
اليوم أكملت واكتملت
صوتي يفهمه الزلزال والأطفال والربيع

can the chatter of poets save the truth.⁴⁷

It seems in this piece that Amal Dunqul uses a specific historical event to support his political view. The argument of Adonis perhaps reflected his re-reading classical Arab poetry, particularly Sufi poetry such as that of al-Nafrī, and the theoretical and textual influences of European poetry as well as the symbolic poetry of France.

In the present author's opinion, there is no doubt that Adonis' theoretical idea goes beyond the literary text; one cannot create a text in ambiguous space, nor can one deny the continuity of language throughout the ages. What distinguishes the poetic language from other language is the concept and meaning of that language which represents the spirit of the society in which the poem is written. In addition, it is important to bear in mind that it is all but impossible for the poetic language to embody the meanings and concepts the poet wishes without reference to familiar ideas and ideology.

Moreover, the poet should not construct his poem to convey a standard idea, but instead should convey a kind of reality that is both real and unreal, that is suggestive of daydream, a mixture of symbol and truth. Each and all of these components force the audience to search for and find what lies beyond the text. And all the while the poet is shaping his poem, the poem fills the poet with a unique energy which drives the poet to

47_

كنت في كربلاء
قال لي الشيخ بأن الحسين
مات من أجل جرعة ماء
ان تكن كلمات الحسين
وسيوف الحسين
وجلال الحسين
سقطت دون أن تتقذ الحق من ذهب الأمراء
أفتقدر أن تتقذ الحق ثرثرة الشعراء

create a world dictated by the poem itself. Poetry, in this sense, is like a dream, both evoking the poet's feelings and expressing his endurance through the poetic language which controls his emotion. Wolfgang Iser states the case well:

"A literary text must be conceived in such a way that it will engage the reader's imagination in the task of working things out for himself, for reading is only a pleasure when it is active and creative. In this process of creativity, the text may either not go far enough, or may go too far, so we may say that boredom and overstrain form the boundaries beyond which the reader will leave the field of play."⁴⁸

The poetic creation should, therefore, have a rhythmical base to link the poetic creation and emotional rhythm of the creator. Hence, Abū Deeb, in his structuralist approach, endeavoured to represent a structural interpretation to the flexibility of the rhythmical structure of Arab poetry. He asserts that the development of the principle of rhythm was based on the notion that poetic rhythm derives from the repetition of certain feet of a verse' metre. When the metre has changed so many times, it will have changed the overall rhyming structure. The structure should break with routine and subsequently impart a new richness to Arabic poetry.⁴⁹

Abu Deeb in his study of rhythm, sets out to establish some ground rules for metres of Arabic poetry, such as *mutadārik* and *mutaqārib*. The most important item in his study for revamping the normal rhythmical structure is the repetition of the unit of the

⁴⁸- Quoted in Barry, Peter. Issues in Contemporary Critical Theory, P.105-6.

⁴⁹- "وقد أمكن صياغة مبدأ للتطور الإيقاعي، وهو مبدأ التركيز : الذي يقرر ان تركيز الفاعلية الشعرية على نمط واحد من نمطي التشكلات الإيقاعية، هو النمط وحيد الصورة (حيث ينشأ الإيقاع من تكرار تفعيلية واحدة عددا من المرات) ، ستؤدي الى حدوث تطورات جوهرية في بنية التشكلات الإيقاعية أحد أغراضها كسر الرتابة التي تنشأ من التكرار المطلق ، وخلق تنوع إيقاعي غني ، وقد حاولت أن اظهر انطباق هذا القانون على الشعر العربي في مرحلته الحاضرة." *أبوديب، كمال. جدلية الخفاء والتجلي، ص ٩٣ - ٩٤.*

feet of the verses' metre [SL] or *fa'ilun* and inserting the unit which contains the components' opposite number [LS] in structure of poetic metre. In the case of *mutadārik* metre the opposite of *fā'ilun* would be *'ilun-fā*, since both units contains the same phonemes, *fā* and *'ilun*. And *'ilun-fā* is equivalent to *fā'ulun*. One would then expect the metre to take the form:

fā'ilun fā'ilun fa'ulun fā'ilun
or *fā'ilun fa'ulun fā'ilun fā'ilun*

Abu Deeb when developing the rhythm of al-Khalīl, emphasised the above phenomeneon which occurs frequently in modern Arab poetry, particularly in Adonis' poetry. He suggests three new ideas:

- 1- Both of *fā* and *ilun* are considered as rhythmical phoneme.
- 2- The result of both phonemes produces the rhythmical unit; and
- 3- The repetition of rhythmical units leads to the production of the rhythmical formation.

He finishes by stating that he believes that his terminology is more accurate than al-Khalīl's, which includes such (presumably unnecessary) terms as: *al-Sabab*, *al-Watad*, and *al-Baḥr*.

It will be worthwhile briefly representing the outlook of Ibrāhīm Anīs regarding the *mutadārik* metre. He contends that the examples of *mutadārik* metre are the same as examples in the works of the prosodists. He does not, however, cite the source of his examples. Prosodists maintains that the rhythm to either side of the "seam" of the *mutadārik* metre is:

fā'ilun fā'ilun fā'ilun fā'ilun

Modern Arab poetry typically dispenses with this metre, though there are some poets who employ *mutadārik*, such as al-Ḥuṣārī:-

Oh! night of the lover, when will the morrow come?

Is the appointed hour nigh?⁵⁰

Aḥmad Shawqī uses the same type of metre in some of his verses.⁵¹ Abu Deeb, analyses the metres of al-Khalīl in their classical and new shape, both based on the phonemes of *fā* and *'ilun*, for example:-

Ṭawīl metre

The classical shape is:-

| | | | |
|----------------|------------------|----------------|------------------|
| <i>fa'ulun</i> | <i>mafā'ilun</i> | <i>fa'ulun</i> | <i>mafā'ilun</i> |
| --0-0 | --0-0-0 | --0-0 | --0-0-0 |

The new shape is:-

| | | | | | | | |
|--------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|
| <i>'ilun</i> | <i>fā</i> | <i>'ilun</i> | <i>fā</i> | <i>'ilun</i> | <i>fā</i> | <i>'ilun</i> | <i>fā</i> |
| --0 | -0 | --0 | -0 | --0 | -0 | --0 | -0 |

al-Hazaj metre:

The classical shape is:-

mafā'ilun *mafā'ilun* *mafā'ilun*
--0-0-0 --0-0-0 --0-0-0

The new shape is:-

| | | | | | | | | |
|--------------|-----------|-----------|--------------|-----------|-----------|--------------|-----------|-----------|
| <i>'ilun</i> | <i>fā</i> | <i>fā</i> | <i>'ilun</i> | <i>fā</i> | <i>fā</i> | <i>'ilun</i> | <i>fā</i> | <i>fā</i> |
| --0 | -0 | -0 | --0 | -0 | -0 | --0 | -0 | -0 |

50

يقول الحصري :

يا ليل الصَّبِّ مَتَى غَدَه

51_

نظم احمد شوقي قصيدة على نهج قصيدة الحصري جاء فيها:

مضناك جفاه مرقده وبكاه ورخم عوده

حیران القلوب مع ذبه مقروح الجفن مسهده

Putting his theory into practice, Abū-Deeb relates an excerpt from the poem *People in my country*, by Ṣalāḥ ‘Abd al-Ṣabūr:

People in my country are predatory like Eagles.⁵²

Abu-Deeb analyses the verse in terms of

-0 -0 --0 --0 -0 -0 --0 --0 -- 00

He goes on to assert that changing the rhythm in this manner supersedes al-Khalīl’s theory since the new approach assists the audience in discovering the rhythmical aspects of Arab poetry. Abū Deeb’s view seems to be based on demanding a variety of poetic rhythm while aspiring to avoid the routine classical metre and provide the poet more freedom to express his feelings.

Arab poets who had immigrated to the United States of America reformed and modernised the classical metre through the processes of *terzarimas*, and non-rhyming verse. Jubrān Khalīl Jubrān represent this new class of poet, He wrote:

The night was calming down, and in the dress of calmness
dreams were hidden.
And the moon had moved, and the moon had eyes
watching the days
Oh! daughter of the field, come let us visit
lovers vineyard
Wishing that we could quench with that juice
the burning of yearning.⁵³

52_

يقول صلاح عبد الصبور :

53_

الناس في بلادي جارحون كالصقور

يقول جبران خليل جبران في أغنية الليل:

تختبئ في الأحلام

سكن الليل وفي ثوب السكون

ترصد الأبرام

وسعى البدر وللبدري عيون

كرممة العشاق

فتعالني يا ابنة الحقل نزور

حرقمة الأشواق

علنا نطفئ في بذيتك العصير

Abū al-Qāsim al-Shābbī also uses a half *mutadārik* metre with a variety of rhymes like a terza rimas *muwashshaḥ*⁵⁴ system. He writes:-

Be silent, oh! wound
The mourning time died
The morning finally arose

Be silent, oh worry
the time of madness
Beyond centuries.⁵⁵

Free verse was adopted as more Arab poets imitated the style of their adopted homeland. Free verse is based on the repetition of words and lines as well as synonyms grouped uniquely together. As such, free verse spans a wide range of poetry without the restrictions of standard rules, making itself available to a much wider group of aspiring poets.

In the present author's opinion, while modernisation is advantageous to the poet, with its absence of rules and regulations, the classical rhythm, with its set rules, still holds much value for the individual poet. This brings to light a host of questions. Do al-Khalīl's metres restrict the poet from writing poetry freely but in a manner that confines his ideas and feelings as well? Does the Andalusian *terzarima* restrict the poet in a manner to al-Khalīl? Are the poems above by Jubrān Khalīl Jubrān and al-Shābbī obstructing the poet's freedom of expression? If the answer is no to these questions, then how could one

54- الموشح هو أحد فنون الشعر العربي ، وهو مكون من أقفال وأبيات (أو أسماط وأغصان أو أقفال وخرجات كما تسمى أحياناً) . فالأقفال هي تلك الأجزاء المتفقة في الوزن والقافية والعدد ، والأبيات تلك الأجزاء المتفقة في الوزن والعدد لا في القافية . ويرجح أن الموشح نشأ بالأندلس أو المشرق في أواخر القرن الثالث للهجرة ، وسبب انتشاره صلاحيته للغناء وانسجامه مع لغة الكلام للعوام ، فهو يتحلل من بعض قواعد الفصحى وخاصة الإعراب . وإنما سمي كذلك تشبيهاً له بالشواش أو القلادة التي تنظم حباتها من اللؤلؤ والمرجان .

55- يستعمل أبو القاسم الشابي نصف وزن المتدارك وينوع في القوافي ، فيما يشبهه نظام الموشحات ، اذ يقول:

واسم كتي يـ ا شـ جون
وزمـ ان الجـ نون
مـ ن وراء القـ رون

أسـ كـ تـ يـ ا جـ رـ ا ح
مـ مـ ا ت عـ هـ د النـ و ا ح
و ا ط ل الصـ ب ا ح

consider that al- Khalīl metres make the classical rhythm an obstacle to literary creation, as per Abū Deeb?

Free verse, it seems to this author, laboured to free itself from the metric system of al-Khalīl, but in the final analysis, it could not; the poet's free verse follows the same rhythm as that set out by al- Khalīl. In "*Songs of love*" by Ṣalāḥ 'Abd al-Ṣabūr, evidence of this struggle is perceptible:

Oh! Hope smile
Oh! Flowers bud
Oh! Thirsty sip
Oh! Single singing bird
No sooner landing than flying.⁵⁶

The poets of free verse quite often falls in disorder of their structure by using rhythmical prosody inconsistently. The modern poem's rhythm is then reduced to a grouping of feet in the meter. Maḥmūd Darwīsh, in his new collection, "*Why have you left the horse alone*", writes:

| | |
|--|-----------------------|
| The train passed quickly | [two different feet] |
| I was waiting | [one and a half feet] |
| On the platform for a train which had passed | [two and a half feet] |
| And the passengers had gone | [two and a half feet] |
| To their days and I was | [one and a half feet] |

⁵⁶ -

يقول صلاح عبد الصبور في قصيدته (أناشيد الغرام) من ديوانه "الناس في بلادي" :

يا أملا تبسما
يا زهرا تبرعما
يا رشفة على ظما
يا طائرا مفردا مرنما
ما حظ حتى حوما

Still waiting.⁵⁷

[one and a half feet]

In this poem, the poet does not comply with a known standard of arranging the feet, and so his poem is fractured into multiple feet. There is evidence that the arrangement of feet during many periods of poetry were/are a central feature of the poem's structure.

Abū Deeb's claims for modernisation are grounded in the same feet throughout, irrespective of whether he labels his theory the rhythmical core, the rhythmical unit, or the rhythmical variation. That rhythmical core consists of *fā* and *'ilun*, and his rhythmical unit results from the addition of the two *fā 'ilun*. This is essentially suggestive of the same ideas of al-Khalīl. Abū Deeb's attempt to supersede al-Khalīl with a new rhythmical system was a serious attempt, but in this author's view, failed because implicit in his system is the requirement of certain poetic feet. Furthermore, the new poetic metre of Abū Deeb can not be substituted for the classical rhythm for two reasons. First, Abū Deeb claim seems to invalidate al-Khalīl's prosody in Arab culture. Second, al-Khalīl formed his poetic rhythm in the context of the current trends in poetry of his time, and therefore his verses are unencumbered.

Abū Deeb seems to have oriented himself toward the goal of deconstructing classical rhythm and pressing ahead with irregular poetry, avoiding free verse because of

⁵⁷ -

يقول محمود درويش في قصيدته (مرّ القطار) :

مرّ القطار سريعا
كنت أنتظر
على الرصيف قطارا مرّ،
وانصرف المسافرون الى
أيتامهم ... وأنا
ما زلت أنتظر

درويش، محمود. ديوان لماذا تركت الحصان وحيدا . ص ٦٢ الطبعة الأولى ١٩٩٥ م .

the difficulty in controlling the rhythm. Yet his study verifies the richness of classical poetry by exposing the wide range of rhythmical feet which does not exist in modern free verse poetry. From Abū Deeb's point of view, one might wish to enquire about the methodological criticism of poetry, vis-a-vis the rhythming structure of the classic, modern or free verse style of Arabic poetry. That is to say, should these three styles of Arabic poetry conform to a standard metre or not?

To answer in the affirmative would be to accept something that is not consistently true by the measure of any researcher in Arabic or European literature. The methodology of criticism must be objective and precise. This means subjecting the free verse to a rhythmic self-diagnostic and a test measured against a large group of modern poets from various cultural environments. Such a methodology should protect the vivid factual and characteristic features of the poem.

Reiterating the conclusion reached concerning Abū Deeb, his primary aim was to substitute a new rhythmic scheme for that presented by al-Khalīl. This was a serious, concerted effort and contributed to poetry the notion that new metre could be and should be utilised by modern Arab poets. What vitiates his work is a disturbing lack of evidence, despite some partial attempts to demonstrate that his methodological approach was not very much different from that of al-Khalīl. He quoted, for example, a few lines from al-Mutanabbī in support of his work:

He built it (his kingdom) to a very high standard while spear met
spear
and waves of death chopped around it. ⁵⁸

Abu Deeb stipulates his feet in the metre in the following form:

--0 --0 -0 --0 -0 -0 --0 -0 --0
fa'u fa'u lun fa'u fā fā fa'u fā fu'u

⁵⁸ -

يقول المتنبي :

وموج المنايا حولها متلاطم

بناها فأعلى والقنا تقرع القنا

--0 --0 -0 --0 -0 -0 --0 -0 --0
fa'u fa'u fā fa'u fā fā fa'u fā fa'u

There is perhaps no better way to illustrate Abū Deeb's analysis of al-Mutanabbī's verse than by furnishing Abū Deeb's own words, which will show his tendency to unjustifiably place a great burden on the verse, he writes:

"The splendid movement vis-a vis rhythmical modelling and the successive plunging into stretched upward sonic endings in the first hemistich and undulating horizontal endings in the second all ascertain an artistic culmination which seldom had any Arabic poet surpassed. The maturing tension of the structure in the first hemistich particularly the musical exuberant resolution in it flows from the whole descriptive image and within the inner movement of the artistic creativity.

This proves that al-Mutanabbī feels a deep excitement and surmise that the structure of Saīf al-Dawla is stable and unshakeable.

The perfection of the vowels here and the termination of every sequence with an unvowelled consonant embodies the feeling of stability referred to above, since the same comes as a result of the *alifs* which rise up and remain firm after their first ascent."⁵⁹

Having thus expounded his structural theory, Abū Deeb then goes on to state that all metric values rely on values emanating from the long metre. This for Abū Deeb is the

⁵⁹ " الحركة الرائعة في هذا التشكل الإيقاعي ، وارتطامها المتتابع بنهايات مد صوتية باتجاه الأعلى في الشطر الأول، واتجاه أفقي متموج في الشطر الثاني ، تحقق لذروة فنية قلما تجاوزها شاعر عربي ، ان كمال النوى في الشطر الأول وخصوصا توافر القرار الموسيقي فيها كلها ، لينبع من حركة الصورة الوصفية كلها - من الحركة الداخلية للخلق الفني ، لكون المتنبي يحس بانفعال وحس عميقين بأن بناء سيف الدولة ثابت الأركان لا يهتز - كمال الحركات هنا - ثم انتهاء كل تتابع بسكون يجسد حس الثبات المشار اليه ويؤكدده ، لأنه يأتي عن طريق (الألفات) الصاعدة علوا ، والثابتة في انبثاقها الصوتي بعد صعودها الأول .

أبوديب ، كمال. في البنية الإيقاعية للشعر العربي، ص ٨٩ الطبعة الثالثة ١٩٨٧ م .

point of departure from al- Khalīl's metric system which Abū Deeb considers fixed. Thus the occurrence of a different view of the analysing approach does not mean that the fundamental base is invalid and this is because that the modern poets basically do not deviate in their poetry from al- Khalīl's feet, perhaps the difference takes place in the metric structure on which they compose the poetry and set up the verse, so that it seems as if these poets compose their verses in contrast with those of al- Khalīl.

Al- Khalīl's metric system consists of a sixteen metre which contains ten feet subdivided into two groups: 1) pentameters, represented by *fa'ulun* and *fā'ilun*; 2) eight foot heptameters, represented by *mustaf 'ilun - mustaf 'ilun - fā 'ilātun - fā 'ilatun - mafā 'ilun - mafā' alātun - mutafa 'ilun - maf'ulāt*. These are the feet on which the free verse is normally based, there being little difference between them except a) the number of feet in the free verse are eight, hence discarding *mustaf 'ilun* and *fā 'ilun*, b) the order of the feet. The order of one system of feet may fall under one, two, or three metres, depending on the infrastructure of the metre, whereas free verse is often based on one metre only without restrictions on the number of feet: one verse may contain one, two, or perhaps even three feet.

A presentation of Adonis' "*Invitation for Death*" will best demonstrate the extent of the application of the system just described.

He descends between the adventures and the rocks
meets with those who are lost
in the pottery of brides, in the whispering of the seas
declares the revival of the roots

the revival of our wedding parties, ports and singers
declares the revival of the seas.⁶⁰

Note the continuous metre in this example of free verse poetry which does not extensively differ from what the poem would be if it were arranged in two lines. Observe also that *fa'ilu* is here called *al-qabḍ* thus eliding the fifth consonant from *fā'ilun* while *fa'ulun* interchanges with *fā'ilum*; *fā'il*. This process equalises the number of vowels in each of them even though they differ in arrangement. Another useful piece to help clarify the matter is the following poem by Maḥmud Darwīsh, entitled "Identity Card."

Write
I am Arab
and my identity card number is fifty thousand
I have eight children

60_

يقول أدونيس:
يهبط بين المجازيف ، بين الصخور
-ه- -ه- -ه- -ه- -ه-
فاعلن فاعلن فعولن فعولن فعول
يتلاقى مع التائهين
-ه- -ه- -ه-
فعلن فاعلن فاعلن
في جرائر العرائس ، في وشوشات البحار
-ه- -ه- -ه- -ه-
فاعلن فاعلن فعولن فاعلن فاعلن
يعلن بعث الجذور
-ه- -ه- -ه-
فاعلن فاعلن فعول
بعث أعراسنا والمرافىء والمنشدين
-ه- -ه- -ه- -ه-
فاعلن فاعلن فاعلن فعول فاعلن
يعلن بعث البحار
-ه- -ه- -ه-
فاعلن فاعلن فعول
أدونيس، أغاني مهيار الدمشقي ، الآثار الكاملة ص ٣٣٨ .

and the ninth of them is coming after summer

Are you angry?⁶¹

Maḥmūd Darwīsh's poem is attributable to the *wāfir* free verse metre. Objectively if we compare the poem with the *wāfir* free verse metre, the poem's feet are indeed almost identical, taking the form *mufā'alatun mufā'alatun fa'ulun* to either side of the seam. It becomes clearer that free verse poetry will most likely be based on some variety of fixed metre even though some of its details differ as a result of the individual line's requirements.

61

يقول محمود درويش :

سجل

P-P

فاعل

أنا عربي

مفاعلتن

ورقم بطاقتي خمسون ألف

$\frac{1}{2}$ — $\frac{1}{2}$ — $\frac{1}{2}$ — $\frac{1}{2}$ — $\frac{1}{2}$ — $\frac{1}{2}$ — — — $\frac{1}{2}$ — — —

مفاعلتن مفاعلتن مفاعل

وأطفال ثمانية

o _ _ o _ _ o _ o _ o _ _

مفاعلتن مفاعلن

وتاسعهم سیاتی بعد صیف

$\text{---} \text{O} \text{---} \text{O} \text{---}$ $\text{O} \text{---} \text{O} \text{---}$ $\text{---} \text{O} \text{---}$ $\text{---} \text{O} \text{---}$

فعلول فعلول فعلن فاعلان

فهل تغضب

• — • — • — —

مفاعلتين

There can be little question that Arabic criticism, both medieval and modern, does not deny the author the right of creation and development of artistic aspects on which future Arabic literature, and particularly Arabic poetry, will be based. Yet it is often difficult for the poet to completely ignore the foundations of artistic and metric forms. One of the most compelling is the prosody system which is based on a complete break with the old system in favour of the new. The concept of finding a radical substitute to al-Khalīl's metric system may prove insurmountable in the end because adopting this system necessarily implies ignoring the whole medieval poetic legacy, depriving the new poetry of a vast, rich heritage of intellectual intercourse. Abū Deeb's views are far from the final word on al-Khalīl's metric system, since his views are an appropriate criticism for only parts of the system. Abū Deeb's vision is, at times, temporal, contradictory, and identical to the prosaic diversification and modernisation of Arabic poetry and rhetoric. He does not, therefore, seem to evaluate poetry in its modern aspects but its rhetorical aspects.

Chapter Five
Analytical Study of Structural
Criticism in Modern Arabic
Literature

During the last decade of the twentieth century the movement of modern Arabic literary criticism has witnessed a dialogue the echo of which has not yet died away, about the methods of appreciating, understanding and analyzing creative work. This dialogue has been greatly affected by the movement of Western literary criticism during the sixties. During that period there appeared currents calling for innovation in the fields of critical analysis such as structuralism, semiology, and deconstruction. However, this dialogue has not resolved the theoretical dispute about those issues, and that is because the method with which the critic has approached his subject, represented in creative work, is merely a practical exercise of his theoretical understanding of the literary issue as a creative activity. Also, formative effects including the nature of the critic's culture, components of his personal taste, his ideological and theoretical persuasion, as well as the literary ones, are involved in his theoretical understanding.

Structuralism is a fragmented theory. Both its origin and development represent separate efforts that coincide in the attempt of secularising the textual study of literature. The previous chapters¹ have examined the sources of structuralism and its artistic manifestations in modern Arabic literary criticism. This chapter will focus on an analytical study of works based on structural criticism. An analytical study has been chosen for it does not oppose structuralism, but instead attempts, through theory and practice, to define structuralism's methodological value and its procedural effectiveness. Throughout the past decade of this century up to the present day many critical works which follow the structuralist method in critical analysis have been published, the most important of these being the works of Kamāl Abū Deeb, represented in *al-ru'a'a al-Muqanna'a*, *Jadaliyyat al-Khafā' wa al-Tajallī*, *Fī al-shi'riyya*, and *Fī al-Binya al-Iqā'iyya lī al-Shi'r al-'Arabī*, the study of 'Adnān Ḥaydar, *The Mu'allāqa of Imru' al-Qays: Its structure and meaning I*, and the study of Suzanne Pinckney Stetkevych, *Structural*

¹- See the third and fourth chapter in this study.

Interpretation of pre-Islamic Poetry and New Directions, and another study, in Arabic, under the title of *The Arabic poem and the Rite of Passage* and a study by Rīṭā 'Awaḍ entitled "*Binyat al-Qaṣīda al-Jāhilyya- al-Ṣura al-Shi'riyya Ladā Imru' al-Qays*".

From the titles of these critical works it is evident that all of them contribute to the stream of analysis of pre-Islamic poetry. This chapter shall focus on analyzing the works of Abū Deeb in his critical discourses on pre-Islamic poetry, for he represents the structuralist tendency in modern Arabic literary criticism. Before attempting this it is necessary to pose a number of questions which represent the basis of this study, these are:- Do these critical discourses and their outcomes represent a basis which applies to all the poems of pre-Islamic poetry? Have these critical discourses succeeded in revealing their uniqueness while dealing with the texts of pre-Islamic poetry? And lastly, why this focus on applying structural criticism to pre-Islamic poetry and not other poetry, such as modern free verse? This study attempts to propose some answers to this group of questions.

The critical discourses of Abū Deeb are characterized by a penetrating critical ability and vision which combine the elements of critical analysis. The influence of Western structural criticism has given a free rein to his intellectual background in defining his critical direction while carrying out his analysis. Evidence that he attempts to apply those ready-made methods to pre-Islamic poetry presents itself by way of his demonstrating his adherence to structuralism:

"It has become the last of three movements in the history of modern thought after which it is impossible to see and to inspect the world in the same manner. With Marx and the concepts of dialectic and class struggle, in particular, it became impossible to inspect society in the same way as Marx's predecessors examined it. With modern art, after

Picasso has painted his chairs - in Roger Garaudy words - it became impossible to see a chair in the same way as before. And with structuralism and the concepts of synchronically, binary oppositions and the insistence that the relations between signs, not the signs themselves, are what convey meaning, it became impossible to examine reality - man, culture and nature-as it was seen by those who preceded structuralism.”²

Other critics, such as ‘Adnān Ḥaydar and Susan Stetkevych, have followed the same method in applying ready-made critical methods to pre-Islamic poetry in their structural analyses of Labīd and Imru’al-Qays’ *mu‘allaqas*.

The updating of the analytical methods does not necessarily mean these new methods were followed in practice, according to those methods that are foreign to the nature of the pre-Islamic texts and are forced on them. Instead, the method which enables the critic to interrogate and characterize the text should arise from the creative work, the text itself, based on what technical tools are at the disposal of the critic’s creative capabilities.

The method proposed here to carry out the study of works of structural criticism adopts a direct route in studying pre-Islamic poetry, which is based on an examination of

²- "أصبحت البنيوية ثالث حركات ثلاث في تاريخ الفكر الحديث يستحيل بعدها أن نرى العالم ونعائنه كما كان الفكر السابق علينا يرى العالم ويعائنه، مع ماركس ومفهومي الجدلية والصراع الطبقي، بشكل خاص، أصبح محالاً أن نعائن المجتمع كما كان يعائنه الذين سبقوا ماركس، ومع الفن الحديث، وبعد أن رسم بيكاسو كراسيه - كما يعبر روجيه غارودي - أصبح محالاً أن نرى كرسيا كما كان يراه الذين سبقوا بيكاسو. ومع البنيوية ومفاهيم التزامن، والثنائيات الضدية، والاصرار على أن العلاقات بين العلامات، لا العلامات نفسها، هي التي تعني، أصبح محالاً أن نعائن الوجود-الانسان والثقافة والطبيعة- كما كان يعائنه الذين سبقوا البنيوية."

أبوديب، كمال. *جدلية الخفاء والتجلي*، ص ٧-٨، دار العلم للملايين ١٩٧٩ م.

the phenomenon of analyzing the “ruins” introduction in the structural critics’ analyses of pre-Islamic poetry and demonstrating its effectiveness in such analysis.

Language, within its ordinary framework, is a communication tool. In a literary work, it is a source for evoking and moving the finest feelings and emotions. Therefore, language in the creative process takes on an allusive function which is not connected with the denotational and logical aspect of language. In order to accomplish this, it is necessary to have synthetic relations which emerge through the literary image. Thus, if the image is formulated in a literary and artistic mould, it imparts an aesthetic value to the creative work, the image having already been assimilated by the artist’s talent and remoulded in the infinite correlations which the language context provides.

At the beginning of his textual discourse on the *mu‘allaqa* of Labīd Abū Deeb says: -“This method, i.e., (his method), makes use of modern theories of criticism and structuralism, and in particular, the method of structural analysis of myth as developed and applied by Claude Lévi-Strauss.”³

Progressing from this statement Abū Deeb carries out his critical analysis, focusing on the phenomenon of binary opposition, considering it as an essential component of pre-Islamic poetry. Therefore, he tries through them to establish a dialectical relation which arises from the core of the structure of the experience, as embodied in the poem itself. Thus he provides a list which shows the prevalence of binary oppositions throughout the poem.

³ "ويفيد هذا المنهج أي منهجه من النظريات النقدية الحديثة ومن البنيوية، وبشكل خاص من منهج التحليل البنيوي للأسطورة كما طوّره كلود ليفي شتراوس".
أبوديب، كمال. الرؤية المقنعة نحو منهج بنيوي لدراسة الشعر الجاهلي. ص ٤٦.

Abū Deeb goes on to analyse the “key” poem - as he calls it - based on this declaration of his. This researcher does not see any reason why Abū Deeb calls it the key-poem, as the *mu‘allaqa* of Labīd is not the only *mu‘allaqa* in pre-Islamic poetry which is laden with literary images and complex relations, nor is it crucial to reading and analysing pre-Islamic poetry. Despite this, Abū Deeb does not give a reason for applying this term to this *mu‘allaqa*. He commences his analysis progressing from the binary opposition basis which he considers to control the movement of the poem in its details and as a whole, in a changing time framework.

The binary oppositions which Abū Deeb proposes in his analysis of the *mu‘allaqa* of Labīd do not go, in this author’s view, beyond being antithesis and contrast, for conformity in Arabic rhetoric is achieved, as Ḥāzīm al-Qarṭājannī says:-

“By putting one of the two opposing or different meanings in a suitable position in relation to the other. Antithesis is divided into pure and non-pure. A pure antithesis is to unexpectedly oppose a word with what opposes it in terms of meaning. Jarīr says:-

“He who provides you with good by his right hand,
keeps evil away from you with his left.”⁴

His saying “provides” and “keeps away”, “good” and “evil” are pure antithesis, and an example of this is the saying by Di‘bil:-

“Do not be amazed, O Salmā at a man
On whose head grey hair laughs, so that he cries.”⁵

⁴-

يقول جرير:

وقابض شرّ عنك بمشال

وباسط خير فيك بممين

⁵-

يقول دعبيل:

ضحك المشيب برأسه فبكى

لا تعجبني يا سالم من رجل

Non-pure antitheses are divided into comparing something with what occupies the place of its opposite and contrasting something with what is different from it. Where comparing something with what occupies the place of its opposite is concerned, the following verse by al-Sharīf al-Raḍī is an example:-

“I cry while he smiles and darkness is between us,
Until it was lit by his mouth and my tears.”⁶

where “smiles” occupies the place of (laughter) in the contrast.

On the other hand, the contrastive of different things involves comparing something with what approximates its opposite, thus ‘Amr ibn Kulthūm says:-

“how we take the banners white into battle
and bring them back crimson, well-saturated”⁷

One of the best examples of the intensification of comparison, expressed in the best possible and most eloquent way, is al-Mutanabbī’s verse:

“I visit them while the dark of night enfolds on me,
And I turn away while the white of the morn clings to me.”⁸

In this verse the two kinds of antithesis meet: the pure which is between dark (black) and white, and non-pure which is between “visit” and “turn away”.

⁶ -

يقول الشريف الرضي:

حتى أضاء بنفثه، ودموعي

أبكي ويسم والدجى ما بيننا

⁷ -

يقول عمرو بن كلثوم:

ونصورهن حمرا قد روينا

بأننا نورد الرايات بيضا

⁸ -

يقول المتنبي:

وأثني وبياض الصبح يغري بي

أزورهم وسواد الليل يشفع بي

Abū Deeb, in his persistent search for binaries, ends up contriving them. One of the comparisons which he considers as a binary opposite (gazelle/ostrich), in the sixth verse, is based on his explanation that gazelles multiply by bearing, embryo formation and birth inside the mother's womb and body, as in the case of humans, while ostriches multiply by laying eggs and hatching them, outside the mother's body, unlike humans.⁹

In the sixteenth verse:-

But what think you still of the Lady Nawar, so far away
bonded with her broken, new cord alike with the old.¹⁰

The binary opposition between bond and cord does not show that there is a binary opposition since bond is a kind of cord. And in the twenty second verse:-

With a lean camel to ride on, that many journeyings
have fined to a bare thinness of spine and shrunken hump¹¹

he considers that there exists a binary opposition between spine and hump. However, in this author's opinion there is no binary opposition between them - the spine is a backbone which extends from the nape of the neck to the rump, or to the bottom of the back; and the hump is a piece of fat on the camel's back.

In the twenty ninth verse:-

they returned at last determined upon a firm resolve
unwavering-and success in a decision is of solid purpose-¹²

⁹- أبوديب ، كمال. الرؤى المقنعة ص ٦٠ .

¹⁰- بل ما تذكر من نوار وقد نأت
وتقطعت أسبابهاورمامها

¹¹- الزوزني. شرح المعلقات العشر ، معلقة لبدي ، ص ١٦٦
بطليح أسفار تركن بقيّة
منها فأحنق صلابها وسنامها

¹²- المرجع السابق نفسه. ص ١٦٩ .
رجعا بأمرهما الى ذي مرة
حصد ونجح صريمة أبرامها

المرجع السابق نفسه ص ١٧١ .

Abū Deeb considers that there is a binary opposition between “determined” and “success in a decision”. Determine means to find out or establish precisely, decide or settle (*Oxford English Reference*) and success in a decision has the same meaning. Therefore, in this author’s opinion, a binary opposition could not be established between the two words.

In the thirtieth verse:

the thorns pricking her hind hoofs, the summer winds
swelling and swirling about them in scorching blasts.¹³

he considers there is a binary opposition between “swelling and swirling” and “scorching blasts”. In this author’s opinion, the literary meaning of the above line does not give any indication of a binary opposition since there is no contrast in either the sound between the two phrases or in their meanings.

Finally, Abū Deeb considers “code” and “ideal” in Labīd’s saying:

sprung of a stock whose father laid down a code for them,
and every folk has its code of laws and its high ideal.¹⁴

as a binary opposition. But in this author’s opinion code means “way” and “an obvious matter”, while ideal means “an example: a model to be followed”. Therefore there is no opposition between the two words.

It is clear from what has preceded that Abū Deeb’s possession of a structuralist intellectual model has led him to try to impose it on the poetic text and establish a

¹³- ریح المصایف سومها وسهامها

ورمى دوابها السفا وتهيجت

المرجع السابق نفسه ، ص ١٧٢ .

¹⁴- ولكل قوم سنة وامامها

من معشر سنت لهم اباؤهم

المرجع السابق نفسه ، ص ١٩١ .

relation between these words and his interpretation of the text. If, however, this author re-examined the above excerpts, then I would find that the last words in the verses were joined to what preceded them, "bond and cord", "spine and hump", "determined and success in a decision", "swelling /swirling and scorching blasts", "code and ideal" the purpose of this being to complete the literary image and give it a conclusive significance. By way of demonstrating the effectiveness of a binary opposition I quote below the following verses from the *mu 'allaqa* of Labīd:-

When the assemblies meet together, we never fail
to supply a match for the gravest issue, strong to shoulder it,

a partitoner, bestowing on all the tribe their due,
granting to some their rights, denying the claims of some

for the general good, generous, assisting liberality,
gentlemanly, winning and plundering precious prize,

sprung of a stock whose father laid down a code for them,
and every folk has its code of laws and its high ideal

unsullied is their honor, their deeds are not ineffectual,
for their prudent minds incline not after capricious lust,

They have built for us a house whose roof reaches very high
and to it have mounted alike the elders and young of the tribe.

So be satisfied with what the Sovereign has allotted;
He has divided the qualities among us, knowing them well,

and when trustworthiness came to be apportioned among a tribe
the Apportioner bestowed on us an exceeding share.¹⁵

The above verses concentrate on one subject, and that is the poet's pride in himself within his tribe. Having gone through a long journey in his *mu'allaqa* through his struggle with time and for the confirmation of life, he returns to what he considers one of the fundamentals of his continuing existence and the rebirth of life afresh: resorting to pride in himself and in his tribe. In order to accomplish that he relied on three essential elements of pride, which are: justice, hospitality and good lineage. In lines 78, 82, and 84 of the *mu'allaqa*, Labīd clarifies the pride of his tribe as they always have a qualified leader to solve any conflict in his society and give a sharp opinion in whatever problems they have, moreover, their honours are fineness and their deeds are not ineffectual as they have high standards of trustworthiness. In line 79, he asserts that justice was spread throughout his society as the sovereign preserves it even if he loses the respect of people. This justice is based on generosity between members of his tribe. The above elements of pride do not arise arbitrarily. They are derived from fundamental characteristics of his tribe which they still believe in. These elements are not single elements that relate to the individual himself, rather they require a society in which they are practised in order to be

¹⁵- Arberry, A. J. The Seven Odes. P 147

يقول لبّيد:

مَنَّا لَزَّازَ عَظْمِيَّةَ جَشْتِـمِـا
وَمَغْذَمِـرَ لَحَقِـوْقِهَا هَضْمِـا
سَمَحَ كَسُوبِ رَغَائِبِ غَنَامِـهَا
وَلَكُلِّ قَوْمِ سَنَةِ وَاِمَامِـهَا
اِذْ لَا يَمِيلُ مَعَ الْهَوَى اَحْلَامِـهَا
قَسَمَ الْخِلَاقِ بَيْنَنَا عِلَامِـهَا
اَوْفَى بِاَوْفَرِ حَظِّـنَا قَسَمِـا
فَسَمَا لِيْهِ كِهْلُهَا وَغِلَامِـهَا

اَنَا اِذَا التَّقَتِ الْمَجَامِعَ لَمْ يَزَلْ
وَمَقْسَمَ يَعْطِي الْعَشِيرَةَ حَقَّـهَا
فَضْلًا وَذُو كَرَمٍ يَعْينُ عَلَي النَّدَى
مِنْ مَعْشَرِ سَنَتٍ لَهُمْ اَبَاؤُهُمْ
لَا يَطْبَعُونَ وَلَا يَبْـيُورُ فِعَالَهُمْ
فَاقْنَعْ بِمَا قَسَمَ الْمَالِكُ فَاَنْمَـا
وَإِذَا الْاِمَانَةُ قَسَمَتْ فِي مَعْشَرِ
فَبِنَى لَنَا بَيْتًا رَفِيعًا سَمَكُهُ

maintained. The situation here is routine and the poet employs it in his cultural store in order to draw a picture which encompasses and includes all these essential elements. The image here appears positive on the surface but its motion is negative because it rises in one direction towards the ego in a routine rhythm, compared with the above unit and the unit of ruins at the beginning of the *mu'allaqa* which is characterised by a violent motion towards the confirmation of life. Therefore, through the previous comprehensive unit (unit of pride) and what it contains in terms of thoughts of pride in oneself, a binary opposition between motion and stasis is formed in the semantic meaning between the two previous units and not through the word construction as Abū Deeb thinks.

The introductions on ruins in pre-Islamic poetry

Pre-Islamic poetry is characterised by a special kind of artistic construction. Some poems start with the poet stopping by the ruins, describing their details, past and present, the remains and signs, and what the wind and the rain have done to them. He describes in the poem stopping and dismounting from his she-camel or camel's back and asks his friends to pause with him over them. This leads him to describe his she-camel and his journey on it through the desert.

In view of the fact that the introductions which deal with ruins are an artistic phenomenon which very frequently accompanies pre-Islamic poetry, the theories about them are numerous and the critics differ in their interpretation. Mary Catherine Bateson says:-

“The poem begins with a *nasīb*, a section designed to evoke nostalgia and sympathy on the part of the listener: this consists of a reminiscence about a lost beloved which is often tied to a description of the desert encampment which was the scene of their love and many include a description of the beloved and of the lovers' separation. From this position he could go on to state with conviction whatever he pleased. From the description of his beloved's departure, he often went on to

describe a journey of his own, by horse or by camel. This second theme is designed to establish his merit as a man, a member of the desert community, in addition to his merit as a poet. The third theme is a description of the hardships undergone by the poet while traveling to his patron. The third section is the part in which, in a poem with a purpose- of which zuhayr's is the outstanding example- the poet can really say what he wishes, having included the earlier parts as a necessary formality, like the correct form of greeting."¹⁶

On the other hand, Susan Stetkevych says:-

"I shall concentrate my effort in the present study on trying to explain the form of the traditional poem and its surprising dominance over both poetic imagination and its outcome in the light of the rite of passage as formulated by the anthropologist Van Gennep. By applying this ritual model to Arabic poems I hope to prove that the form of the poem is not a formal control which restricts poetic imagination, rather, it is a basic pattern which allows the poet to express his personal experience through a form which has, at the same time, psychological, tribal, mythological and ritual dimensions".¹⁷

Stetkevych also says:

"It is known, and rather obvious, that the traditional Arabic poem is built on a triple form consisting of erotic, travel and pride/praise, and all the poetic images are characteristic of each of these parts. Nevertheless, the significance of this form remains as one of the

¹⁶- Bateson, Mary Catherine. *Structural Continuity In Poetry*. P 25-6-7

¹⁷- "أما البحث الراهن فسأركز فيه جهودي على محاولة تفسير قالب القصيدة التقليدية وسيطرته العجيبة على كل من الخيال والانتاج الشعري على ضوء طقس العبور (rite of passage) كما صاغه الانثروبولوجي Van Gennep وأرمني من تطبيق هذا النموذج الشعائري على القصيدة العربية الى اثبات أن قالب القصيدة ليس قيداً شكلياً يقيد الخيال الشعري ، بل هو أساس نمطي يسمح للشاعر بأن يعبر عن تجربته الشخصية من خلال شكل ذي أبعاد نفسية وقبلية وطقسية وأسطورية في نفس الوقت." ستيتكفيتش، سوزان. القصيدة العربية وطقوس العبور ص ٥٨ ، مجلة مجمع اللغة العربية بدمشق، الجزء الأول ، المجلد الستون ، يناير ١٩٨٥ .

mysteries of Arabic literature and we still ask ourselves: 'Why did this triple form dominate poetic imagery and imagination and its outcome from the pre-Islamic period until the beginning of our century?' The reason for this was not the narrowness of the Arab poets' creative imagination, as some critics have claimed, rather, the truth is that the rules and the formal and notional laws of Arabic poetry (or what is called '*amud al-shi'r*') were imposed on the poet to the point whereby anything that violates the concept of the poem - or somehow missed it out - was not considered poetry."¹⁸

It is clear from the above views that the problems of pre-Islamic structure is still a subject of discussion and that critics are still trying to apply to it laws which they have invented. While these laws may be suitable for some other cultures and poetic texts, they are not as suitable for some. Despite the efforts of Bateson and Stetkevych, it would appear that they have fallen into a conundrum which needs to be closely examined.

Bateson considers that the ruins are part of the erotic aspect and this seems to be in error, since the unit of ruins is completely independent. It has its own relations and images, distinct from the images of erotic poetry. It appears to this researcher that Bateson was influenced by the traditional view which maintains that the introduction of ruins leads to erotic poetry, and at the same time, an expression of feelings of love and distance which the poet suffers when he stops and cries over these ruins and over those

¹⁸ - "من المعروف ، بل من المسلم به ، أن القصيدة العربية التقليدية مبنية على شكل ثلاثي مكون من النسب والرحيل والفخر أو المدح، ومن الصور الشعرية الخاصة بكل جزء من هذه الأجزاء ، ومع ذلك ما يزال معنى هذا القالب لغزا من الغاز الأدب العربي ، ولا يزال نتساءل : لماذا كا هذا القالب الثلاثي يسيطر على الخيال والانتاج الشعريين من العصر الجاهلي حتى بداية قرننا هذا ؟ لم يكن سبب ذلك ضيق الخيال الخلاق عند الشعراء العرب ، كما أدعى بعض النقاد ، بل الحقيقة ان قواعد الشعر العربي وقوانينه الشكلية والمعنوية او ما يسمى بعمود الشعر فرضت على الشاعر لغاية ان ما خرج على مفهوم القصيدة - أو لم يلحق اليه بطريقة ما - لم يعتبر شعرا."

who dwelt in them. Therefore, and on the basis of the traditional view, Bateson considers that the introduction of ruins is an official and necessary form, rather similar to the correct and proper manner of greeting, so that non-observance/non-respect of the commonly accepted rules of greeting is considered as a kind of deviation from commonly accepted taste.

However, Stetkevych has based her view on a reasoning approach, whereby she considers that all pre-Islamic poetry is formulated in one triple form, the elements of which are erotic, travel, and praise, according to formulation and moral rules or what is known as the principle of poetry (*'amūd al-shi'r*). This view aims at laying down a theoretical foundation on which she builds her method of analysing pre-Islamic poetry, without regard to the introduction of ruins as an artistic unit, and analyses it in such a way as to reveal its artistic mechanism.

Critics can become confused. Such confusion takes the form of generalisation in their analyses of pre-Islamic poetic texts. The generalisation is a result of not distinguishing between pre-Islamic poetry, in particular, and Arabic poetry generally, throughout its different periods. In addition, what applies to pre-Islamic poetry does not also necessarily apply to the poetry of the Umayyad era, or the 'Abbāsīd era. Pre-Islamic poetry has its own elements and cultural tradition, in the same way as poetry in the Umayyad and the 'Abbāsīd periods has its own cultural tradition. The language used in pre-Islamic poetry involving the introduction of ruins and its poetic imagery differs radically from those of the 'Abbāsīd poetry. This leads us to Abū Nuwās's revolt against the introduction of ruins, for he resorted to attacking the ruins and stopping by them. An example of this is:-

“Do not stop by the remains and the ruins

And by a desolation which is like the ragged powder of southern wind

Join us instead to drink a red vintage in the morn
Which resembles the redness of fire or the smoothness of pearls.¹⁹

His attack on the ruins is mixed with a strong sense of bitter irony about the ruins
and those who stop over them:-

“ Mad is he who cries over the remains of a dwelling
And bewails worn out ruins in a stony land

When he is asked: ‘what is making you cry?’, he says: ‘a dove
Which cries over a squab with a mournful voice

She reminds me of a homely quarter in a wasteland
And of a wild dove moaning in a stony cavity and a great rock

While I cry over wine because
It was prohibited in the revealed Book.”²⁰

¹⁹ -

وَدَمْنَةَ كَسَحِقِ الْيَمْنَةِ الْبَالِي
فِي حَمْرَةِ النَّارِ ، أَوْ فِي رَقَّةِ الْإِل

يقول أبو نواس:
دع الوقوف على رسم وأطلال
وعج بنا نصطبح صفراء ، واقدة

ديوان أبي نواس ، ص ٢١٤ ، دار مكتبة الثقافة - بغداد ، بدون تاريخ .

²⁰ -

وَيَنْدُب أَطْلَالَ عَفُونٍ بِجُرُولِ
تَنُوحٍ عَلَى فَرْخٍ بِأَصْوَاتٍ مَعُولِ
وَأَخِيَّةٍ شَجَّتْ بِفَهْرٍ وَجَنَدِلِ
حَرَامٍ عَلَيْنَا فِي الْكَتَابِ الْمَنْزِلِ

لَقَدْ جَنَّ مِنْ يَبْكِي عَلَى رَسْمٍ مَنْزِلِ
فَإِنْ قِيلَ : مَا يَبْكِيكَ ؟ قَالَ حَمَامَةٌ
تَذْكُرُنِي حَيًّا حَلَالًا بِقَفْرَةٍ
وَلَكِنِّي أَبْكِي عَلَى الرَّاحِ أَنَهَا

المصدر السابق نفسه ص ٣١٥ .

This trend has more ancient roots, which go back to pre-Islamic poetry itself, and to one of its famous *mu'allaqas*, that of 'Amr ibn Kulthūm, which he starts by describing wine:-

Ha, girl! Up with your bowl ! give us our dawn-draught
and do not spare the wines of El-Andarina,

the brightly sparking, as if saffron were in them
whenever the mulled water is mingled with them,

that swing the hotly desirous from his passion
when he has tasted them to gentle mellowness;²¹

It is clear from the previous samples that the language of poetry and the structure of the poem differ not only from one period to another but also from one poem to another, which makes generalisation difficult. Stetkevych's adherence to her method of the rite of passage in moulding pre-Islamic poetry in the triangle of erotic, travel and pride/praise. This has led her to explaining this by way of the poets' clinging to the *'amūd al-Shi'r*.

The term *'amūd al-Shi'r* did not appear in old Arabic criticism until al-Āmidī used it in his book, *al-Muwāzana*, for the first time. He used the term in three places when comparing al-Buḥturī and Abū Tammām. He states: "The poetry of al-Buḥturī is that of a natural desert Arab, and in accordance with the doctrine of earlier poets, and he never

²¹ -

يقول عمرو بن كلثوم:

ولا تبقـي خمـور الأندرينا
إذا ما الماء خالطها سخينا
إذا مذاقها حتى يلينا

ألا هـبي بصـحـبك فاصـبـحـينا
مشـعـشـعة كـأن الحـصـن فـيها
تجـور بـذي اللبـانة عـن هـواه

الزوزني ، شرح المعلقات العشر ، ص ٢٠٠-٢٠١ .

departed from the familiar 'amūd al-Shi'r'.²² He also says: "When al- Buḥturī was asked about himself and Abu Tammam he said "He went deeper than me where meaning is concerned, but my poetry is better constructed than his in 'amūd al-Shi'r".²³ He also says: "Al- Buḥturī's friend said: 'It so happened that al- Buḥturī has not departed from the poetry 'amūd and its usual form, despite what we find in his poetry by way of metaphor, pun and antithesis".²⁴

This term, according to al-Āmidī, was not unknown. However, no one mentioned this allegedly familiar 'amūd, under this name, before al-Āmidī. This author concludes by saying that al-Āmidī tries to establish his view on poetic writing through analysis, meanings, and imaginations. 'Abd al-'Azīz al-Jurjānī, and al-Marzūqī, expressed their points of view on this critical issue which has also preoccupied the minds of old critics. I do not wish to speak at length on this point here, because I have spoken about it in some detail in previous chapters of this study.²⁵

The structural composition which was prevalent in constructing the pre-Islamic poem came to an end when the 'Abbāsīd state was established, and with the change in the manifestations of Islamic civilisation in that era structural composition did not last until this century, as Stetkevych states. The cultural change led to a change in the poets' cultural structures, thus ruins, the she-camel and the trip through the desert ceased to be

²²- "البحتري اعرابي الشعر مطبوع ، وعلى مذهب الاوائل ، ومافارق عمود الشعر المعروف." الأمدي ، ابو القاسم الحسن بن بشر. الموازنة ، ص ٤ ، الطبعة الرابع دار المعارف ١٩٦٠ .

²³- " سئل البحتري عن نفسه وعن أبي تمام ، فقال: كان أغوص على المعاني مني ، وأنا أقوم بعمود الشعر منه." المصدر السابق نفسه ، ص ١٢ .

²⁴- " قال صاحب البحتري: وحصل للبحتري أنه ما فارق عمود الشعر وطريقته المعروفة، مع ما نجده كثير في شعره من الاستعارات والتجئيس والمطابقة." المصدر السابق نفسه ، ص ١٨ .

²⁵ أنظر الفصل الثاني من هذه الدراسة .

the axis of their textual structure. Palaces, gardens, wine, court boys and women and wars became, instead, subjects which inspired the poets' imagination and upon which they built their textual structure. Poetry, especially during the 'Abbāsīd period, was rich with rhetoric and verbal decoration, which had an effect on the poetry of the Ottoman state later, when rhetoric and metaphor were used beyond excess.

Adonis, in his vision of the pre-Islamic poem, takes a different line with the object of finding the difference between it and the new poetry movement which is based, according to Adonis, on principles such as:-

"...the artistic point of view; the ancient Arabic poem is a collection of verses, i.e. a collection of repetitive independent units which have no internal order, but are connected by the rhyme and based on the metre, while brevity is their general characteristic".²⁶

He goes on, in his comparison, to say:-

"The ancient poem consists of artistry and meanings, while the modern poem is a distinct experience. The ancient poem is the language of public taste and grammatical and rhetorical rules, while the new one is a personal language. The ancient one is based on the clear easy metre which is imposed on it from outside, while the new poem is based on a rhythm which springs from within, and therefore is an innovation the use of which requires good mastery and talent and not just the application of the metre. There is only one form in all the ancient

²⁶- "من الناحية الفنية، يرى ان القصيدة العربية القديمة مجموعة أبيات ، أي مجموعة وحدات مستقلة متكررة لا يربط بينها نظام داخلي ، انما تربط بينهما القافية وهي قائمة على الوزن ، والايجاز طابعها العام".

أدونيس، علي أحمد سعيد. زمن الشعر. ص ٣٩-٥٠ الطبعة الثانية ، دار العودة ، بيروت ١٩٧٨ م .

poems, while every modern poem has its own form, whether it is prosaic or metred, or prosaic and metred at the same time".²⁷

Adonis makes a marginal comment on his above mentioned point of view:-

"It is worthwhile noting the exceptions in some of Abū Nuwās and Ibn al-Rūmī's poems. In Arab medieval criticism there are some indications regarding the unity of the poem. Al-Jurjānī asserts that the poem is constructed on "introduction, a dealing with the subject and a conclusion", while al-Marzūqī speaks of: "the meshing together and the harmony of the composition", but this remains remote from the modern concept of unity, for the unity of the modern poem is based on its linguistic and intuitive structure. Unity was also present in the long poems in Arabic poetry, but they were a collection of meanings and views, and there is not a single general idea which directs and dominates them."²⁸

Adonis progresses, in his above mentioned view of the ancient poem, from a comparison between the ancient and the new and the revolutionary or modernism approach with which the Arabic literary movement has become obsessed from the

²⁷- "والقصيدة القديمة صناعة ومعان ، بينما الجديدة تجربة متميزة ، والقديمة لغة ذوق عام وقواعد نحوية وبيانية ، والجديدة لغة شخصية . والقصيدة القديمة قائمة على الوزن السهل المحدد ، المفروض من الخارج ، بينما تقوم القصيدة الجديدة على الإيقاع ، والإيقاع نابع من الداخل ، لذلك هو ابتكار ويتطلب استخدامه قوة وبراعة وموهبة أكثر مما يتطلب استخدام الوزن . وهناك شكل واحد في القصائد القديمة كلها ، بينما لكل قصيدة جديدة شكلها الخاص ، نثرا أو وزنا أو نثرا ووزنا في أن." المصدر السابق نفسه ، ص ٣٩-٥٠ .

²⁸- " انه تجدر الإشارة الى استثناءات في بعض قصائد أبي نواس وابن الرومي ، وهناك في هذا النقد العربي القديم ما يشير الى نوع من الوحدة في القصيدة ، فالجرجاني يتحدث عن "استهلال ، وتخلص ، وخاتمة" والمرزوقي يتحدث عن : التحام النظم والتئامه " لكن ذلك يظل بعيدا عن المفهوم الحديث للوحدة . فوحدة القصيدة الحديثة تقوم على بنيتها اللغوية والحدسية، كذلك وجدت في الشعر العربي القصائد الطويلة ، لكنها كانت مجموعة من المعاني والآراء ، وليس هناك فكرة عامة توجهها وتسيطر عليها." المصدر السابق نفسه. ص ٥٠ .

1970's until the present day. The following question arises here: is it necessary, in order to modernise Arabic poetry, to demolish the ancient poetic heritage and to build the new texts on its ruins? And, what is the justification for modern critics and poets' obsession with all those old texts which were produced more than fifteen centuries ago?

Arabic society, which was characterised by tribalism, during the pre-Islamic period, and by statehood in the Islamic period and especially during the Umayyad and the 'Abbāsīd periods, is a society which has its own philosophy which produced this heritage that shapes the Arabic mentality till the present. Had it not been for the concept of the poem, in its traditional structure, the modern poem, with its new structural form, would not have been born. Therefore, it was through this intellectual and spiritual continuity between the new and the old that the Arab civilisation was born, and this is true to the point that we cannot sever this link and start from nothing.

In his comparison between the ancient and the modern poem, Adonis gives examples of textual terms which lack procedural definition. He says, for example: "The old poem is the language of public taste and of grammatical and rhetorical rules, while the new is a personal language and is based on rhythm which springs from the inside."²⁹ His descriptions 'personal language', 'rhythm' and 'intuitive' are floating terms which could not be represented procedurally, for they are personal impressions which give rise to laxity of language, thus leading to the abandonment of artistic controls and to releasing them into an indeterminate space.

The confusion in the critical awareness and knowledge in the modern poetic experience has led to the confusion of defining its ground. There are still those who follow any movement that originates outside the circle of Arabic culture, in order to use it as a model for Arabic poetry, whether it is a poetic or a critical movement, as if Arabic

²⁹ - Adonis. *Zaman al-Shi'r*. p. 39, 2nd ed. (Beirut, 1978)

creativity has not produced any convincing work on its own Arabic territory. The result of this tendency could lead to distorting the poetic experience by emptying it of its uniqueness and dressing it in a garb which is not of the essence of its artistic structure. Therefore, this researcher considers that old Arabic poetry is a heritage which possesses its own artistic uniqueness and tools which came to be one of its features and they can not be judged according to the claims of modern theorists that the ancient Arabic poem is a mere collection of unconnected views and meanings.

Adonis returns, in his book "*al-Shi'riyya al-'Arabiyya*", to give a different view from his previous one, which is, in this researcher's view, a negation of the first one. He says:-

"There is no doubt that pre-Islamic poetry, whatever the critical and evaluative message about it is, is our first poetry and that in it, as such, the meeting of Arabic expression and life were based, as well as the meeting of the Arab with himself and with the Other, for it was not a mere practice of language, but also a practicing of life and existence. In this poetry, the first Arabic awareness of history and time is represented, and in it is hidden a great deal of the collective Arabic sub-conscious. When we read it today it reminds us of our first voice and we listen to how the sounds of language embrace history and man. It is the first artistic embodiment of our language with which we say what we are and open our roads through the darkness of the unknown. In this, it is not only our first memory, but also the first spring of our imagination".³⁰

³⁰ - "ولا شك أن الشعر الجاهلي ، أيا كان الخطاب النقدي أو التقويمي عنه ، إنما هو شعرنا الأول ، وأن فيه ، بوصفه كذلك ، تأسس لقاء الكلام العربي الأول مع الحياة ، ولقاء الإنسان العربي مع ذاته ومع الآخر ، فهو لم يكن مجرد ممارسة للكلام ، وإنما كان أيضا ممارسة للحياة والوجود . وفي هذا الشعر يتمثل الوعي العربي الأول بالتاريخ والزمن ، ويختبئ جزء كبير من اللاشعور الجماعي العربي . فحين نقرأه اليوم نتذكر صوتنا الأول ، ونصغي الى أصوات اللغة كيف كانت تحتضن التاريخ والإنسان . إنه التجسيد الفني الأول للغتنا التي نقول بها ما نحن ، ونفتح بها دروبنا في عتمة المجهول ، وهو في هذا ليس ذاكرتنا الأولى فحسب ، وإنما هو أيضا الينبوع الأول لخيالنا ."

From Adonis's view we find that a big discrepancy has risen in the structure of Arabic thought, and has clouded the view of the ancient Arabic poem, as a result of the distorted reflection of imitating, previously, Western models such as Keats, Coleridge, Eliot, Neruda, Lorca and others. The essential feature of Arabic culture is concentrated in its ability to achieve its own essence against the basic variables that exist between Arabic and the Western cultures, as each of them has its historical character and its path of knowledge which is subject to language characteristics that are impossible to borrow.

Abū Deeb differs from his predecessors in that he considers the introduction about ruins to be a strict traditional legacy which the poet is obliged to follow. He goes, in this respect, as far as misunderstanding Ibn Qutaiba's statement:-

"I have heard that some men of literature say that the composer of Odes began by mentioning the deserted dwelling places and the relics and traces of habitation. Then he wept and complained and addressed the encampment, and begged his companion to make a halt, in order that he might have occasion to speak of those who had once lived there and afterwards departed; for the dwellers in tents were different from or villagers in respect of coming and going, because they moved from one water-spring to another, seeking pasture and searching out places where rain had fallen. Then to this linked the erotic prelude and bewailed the violence of his love and the anguish of separation from his mistress and the extremity of his passion and desire, so as to win the hearts of his hearers and divert their eyes toward him and invite their ears to listen to him, since the song of love touches men's souls to love dalliance and the society of women, in such wise that we find very few but are attached thereto by some tie or have some share therein whether lawful or unpermitted. Now, when the poet had assured himself of an attentive hearing, he followed up his advantage and set forth his claim: thus he went on to complain of fatigue and want of sleep and travelling by night or the noonday heat, and how his camel had been reduced to leanness. And when he knew that he had fully

justified his hope and expectation of receiving his due meed from the person to whom the poem was addressed, he entered upon the panegyric and incited him toward, and kindled his generosity by exalting him above his peers ...”³¹

We note that Ibn Qutaibah does not attribute this view to himself but starts instead by saying: “I have heard that some men of literature say that....” This clearly suggests that he has quoted others. He goes on after that to comment on the above quotation by saying: “The glorious poet is he who follows those styles and distinguishes between these sections by not allowing any of them to dominate [his] poetry, and without speaking at length, thus boring the listeners, and without cutting off, while the souls still thirst for more”.³²

In his evaluation of Ibn Qutaiba’s conception, Abū Deeb agrees with Ibn Qutaiba and says that the poem is not based on three parts and that Ibn Qutaiba does not state that the poem contains “an essential subject” preceded by two other “non-essential subjects”.³³

It seems clear that the textual analysis of the ancient Arabic poetry shows that the introduction of ruins and the structural composition of the poem were not arbitrary. At the same time, the structure was not viewed as a materialisation of an accustomed tradition the departure from which is considered as departure into the realm of

³¹ - Translation by R. Nicholson, *Literary History of the Arabs*, pp. 77-78.

³² - "فالشاعر المجيد من سلك هذه الأساليب وعدل بين هذه الأقسام فلم يجعل واحدا منها أغلب على الشعر ، ولم يطل فيمل السامعين ، ولم يقطع وبالنفوس ظمأ الى المزيد".
المصدر السابق نفسه ، ص ٧٥-٧٦ .

³³ - " ونظرة سريعة الى مقطع ابن قتيبة تظهر فورا انه لا يؤكد أن القصيدة يجب ان تكون لها ثلاثة أجزاء ، وانه لا يعلن أن القصيدة تحتوي على موضوع حقيقي يسبقه جزآن آخران ليسا موضوعين حقيقيين ".
أبوديب ، كمال . *الرؤى المقنعة* ، ص ١٠٣ .

innovation. This author will examine through his analysis of the introductions of ruins in pre-Islamic poetry, the contents of these introductions and their structure, in terms of the intricate elements which serve the object of the text as a whole and its artistic unit.

The introductions of ruins have occupied great areas of the critics' studies and researches, who have tackled them in static trends, like the ruins themselves, without attempting to establish a link between them and their creative author's imagination. This led to their analyses being conventional and devoid of any artistic glow, such as al-Zawzanī's commentary on the seven *mu'allaqas* and al-Khaṭīb al-Tabrīzī's commentary on the ten *mu'allaqas*. I have not come across, in modern studies, those who tackled pre-Islamic poetry, especially the introductions of ruins, by employing an artistic critical method which gives that heritage its due appropriately, other than Kamāl Abū Deeb's study *al-Ru'a al-Muqanna'a* where he made a sophisticated effort to apply his structuralist method to pre-Islamic poetry, (although I disagree with his style of dealing with the subject and with his analysis).

I shall begin this study of the introductions of ruins of the seven *mu'allaqas*, with the *mu'allaqa* of Labīd, which he opens by saying:-

The abodes are desolate, halting-place and encampment too,
at Mina; deserted lies Ghaul, deserted alike Rijam,

and the torrent-beds of Er-Rayan--naked shows their trace,
rubbed smooth, like letterings long since scored on a stony slab;

blackened orts that, since the time their inhabitants tarried there,
many years have passed over, months unhallowed and sacrosanct.

The star-borne showers of Spring have fed them, the outpouring
of thundercloud, great deluge and gentle following rain,

the cloud that travels by night, the somber pall of morn,
the outspread mantle of eve with muttering antiphon.

Then the branches of aihakan shot up, and the ostriches
and antelopes brought forth their young on both valley-slopes,

and the great-eyed cows that had lately calved stand over their brood
while in the spreading plain the little lambs, form their flocks.

Then the torrents washed the dusty ruins, until they seem
like scrolls of writing whose text their pens have revived,

or the back and forth of a woman tattooing, her indigo
in rings scattered, the tattooing newly revealed above them..

So I stood and questioned that site; yet how should we question rocks
set immovable, whose speech is nothing significant?³⁴

We find that the vocabulary which dominates this scene of ruins is characterised
by desolation and obliteration with words such as desolate, naked, ruins, many years

³⁴- Arberry, A. J. The Seven Odes. P. 142

يقول ليبيد:-

بمـنى تـأبـد غـولها فرجامها
خلقا كما ضمن الوحي سلامها
حجج خلون حلالها وحرامها
ودق الرواعد جودها فرمامها
وعشيرة متجاوب ارزامها
بالجهلتين ظباؤها ونعامها
عوذا تاجل بالفضاء بهامها
زبر تجد متونها اقلامها
كففا تعرض فوقهن وشامها
صما خوالد ما يبين كلامها

عفت الديار محلها فمقامها
فمدافع الريان عري رسما
دمن تجرم بعد عهد أنيسها
رزقت مرابيع النجوم وصابها
من كل سارية وغاد مدجن
فعلا فروع الالهة ان وأطفلت
والعين ساكنة على أطلانها
وجلا السيول عن الطلول كأنها
أو رجيع واشمة أسف نؤورها
فوقفت أسألها ، وكيف سؤلنا
الزوزني ، شرح المعلقة العشر . ص ١٥٨-١٦٣ .

have passed over, thunderclouds, rock. Simultaneously, the poem is permeated by references to reconstruction and the beginning of life in phrases such as “the star-born showers of spring have fed them”, “the clouds that travel by night”, “the somber pall of morn”, “then the branches of *aihaqān* shot up”, and the “ostriches and antelopes brought forth their young”, and “the great-eyed cows that had lately calved and stand over their brood”.

Three major elements stand out in this scene representing the natural cycle of life; these are: barrenness, rain and fertility. They are linked by association, i.e. barrenness invites rain in order to negate it, and rain leads to fertility, i.e., in order to negate sterility and barrenness. Thus rain is the common denominator between the elements, and both elements represent opposites, each of which negates the other. However, they meet before the beginning, i.e. in the barrenness. Therefore, the following question arises: What is the poet's purpose in choosing these elements? Is it, as the traditional view maintains, just an introduction about ruins in order to cry over the beloved? or does it represent renewal and continuity which in their turn renew the effect of time, as manifested in the new beginnings, fertility and promise, amid desolation, obliteration and severance, as Abū Deeb says?³⁵

In fact, this author does not see how it is possible to extricate the poet's psyche, who lived during that period, with its subsequent load of feelings and their ties with the environmental and their intellectual background, and to analyse it on the basis of modern critical visions, based on completely different cultural and environmental backgrounds. At the same time, this author does not see any justification for separating modern poetry from the ancient. A poem is not just an engineered construction of words. The death of the author should not mean isolating the text from his feelings and emotions and negating

its rhetorical content. The text should be integrated into his life, and this cannot be done other than by recalling the poetic image and employing it in a manner that serves the idea of the text.

I would like to augment this conception by pointing out the indicative relations of the scene of ruins. This is represented in three themes as follows:

- | | | | |
|---|--|---|--------------------------------------|
| 1 | a. the dwellings are obliterated b. the ruins do not respond |] | ← I call this the theme of wasteland |
| 2 | a. the floods reveal the ruins b. the floods erode the soil c. rainfalls |] | ← I call it the theme of water |
| 3 | a. plant growth b. peaceful animals |] | ← I call this the theme of plants |

The first theme “wasteland” is characterised by stillness and motionlessness. The second, “water”, is characterised by potency. The third, “plants”, is characterised by a moderate motion which could be described as lushness. The semantic relations of meaning between the three themes are revealed in the positive relation between the second and third theme, as it is because of the rainfall that plants grew and animals felt secure in the place and settled in it. However, the semantic relations between the second and the first theme is a negative indirect relation, because the ruins, from a time point of view, existed before the rainfall and the rising floods, thus they were not caused by the rain. There is also an indirect semantic relation between the first and the third theme based on the opposition resulting from the second theme, i.e. the rainfall and the rising floods.

Thus, according to this conception, the meaning of the poem is a complex relation between expressed events and other symbolisms of objective reality, resulting

from the entanglement of these themes which relied in their construction on imagined images. The construction of the images is not homogeneous, from a time point of view, as the poet's creative moment does not coincide with the time that caused the ruins, nor did it witness the rainfall or make the land fertile. Each theme has its own time-frame, different from the other. Therefore, the poetic images in this scene of ruins are imagined images.

Ḥāzim al-Qarṭājannī has demonstrated the productiveness and activity of the imagination in the various arts, including sculpture, painting, music, theater and poetry. He considers mental imagination as one way of producing fantasy, despite the differences and distinction which exist between fantasy and imagination. Perhaps he was influenced by Ibn Sīnā and his theory that imagination aids understanding and mental conception in some sciences requiring imagination, such as geometry.

This researcher maintains that mental conception does not lead to imagination, because imaginative awareness is necessary in the first place in order to conceive hypotheses and conceptions arising from a specific imagined situation, and this indicates a contradiction - in Ḥāzim's words, the interchangeability of imagining and mental conception, as imaginative awareness is the faculty that organises conceptions and synthesises the unity of the appearance in all its multiplicity and heterogeneity.

If we are to look at the *mu'allaqa* of Imru' al-Qais where he says in its introduction:-

Halt, friends both ! Let us weep, recalling a love and lodging
by the rim of the twisted sands between al-Dakhul and Hawmal

Tuwdih and al-Miqrat, whose trace is not yet effaced
for all the spinning of the south winds and the northern blasts;

there, all about its yards, and away in the dry hollows
you may see the dung of antelopes spattered like peppercorns.

Upon the morn of separation, the day they loaded to part,
by the tribe's acacias it was like I was splitting a colocynth;

there my companions halted their beasts a while over me
saying 'Don't perish of sorrow; restrain yourself decently !'

Yet the true and only cure of my grief is tears outpoured:
what is there left to lean on where the trace is obliterated? ³⁶

We find that the poet begins the poem with an emotional shock as represented in the imperative "Stop"! (in the dual), which is laden with the feeling of submission and devotion to those lifeless ruins. The dead man obliges us to stop, when passing by his grave, to ask for mercy for him and to mention his merits and good points. Imru' al-Qais stop by the ruins and his cry suggest feelings full of grief and loss. This is a spell in which the poet takes refuge whenever his powers wane. We find evidence of this in another poem by the same poet, where he says in its introduction:-

³⁶- Arberry, A. J. The Seven Odes. P.61

بسقط اللوى بين الدخول فحومل
لما نسجتها من جنوب وشمال
وقيعانها كأنه حبب فلفل
لدى سمرات الحيّ ناقف حنظل
يقولون لا تهلك أسى وتجمل
فهل عند رسم دارس من معول

قفنا نبك من ذكرى حبيب ومنزل
فتوضح فالمقراة لم يعف رسمها
تري بعمر الأرام في عرصاتها
كأنني غداة البين يوم تحملوا
وقوفا بها صحبي عليّ مطيهم
وان شفتائي عبيرة مهراقاة

الزوزني ، شرح المعاني العشر . ص ٢٩-٣٣ .

Halt, friends both! Let us weep, recalling a love and kindness
And a ruin whose signs were obliterated a long time ago

Many years came upon them after me and they have become
Like the letters of Psalms in the scriptures of monks.³⁷

He also says in the introduction of another poem:-

O desolate ruin! may you be greeted in the morn
But how is it possible to greet those who lived in forlorn times?

Alas! to the hope of greeting them! other than greeting a happy immortal
Who has few worries and never sleeps over anxieties

These are the dwellings of *Salma* in a barren space
Upon which incessantly black clouds copiously rained.³⁸

The poet's insistence on stopping by the ruins and crying over them may seem to be a confirmation of the traditional view which interprets stopping over the ruins as a necessary corollary of opening the poems, and subsequently, it does not have an intrinsic value, as the refrain in poems sung by a choir. However, we discover after some scrutiny that the ruins are a symbol with which the poet expresses himself, attributing the ruins

³⁷ -

ورسم عفت آياته منذ أزمان
كخط زبور في مصاحف رهبان

يقول امرئ القيس:

قفنا نبك من ذكرى حبيب وعرفان
أتت حجج بعدي عليها فأصبحت

³⁸ -

وهل يعمن من كان في العصر الخالي
قليل الهموم ما يبيت بأرجال
الح عليها كل أسحم هطال

يقول امرئ القيس:

ألا عم صباحا أيها الطلل البالي
وهل يعمن إلا سعيد مخال
ديار لسلمى عافيات بذى خال

and obliteration to himself. When he cries over the ruins, he cries, in fact, over himself and stands in front of them as if in front of a mirror that reflects his inner feelings which have exhausted him. Thus, he carries the history of life within him, focusing the passage of time in one point in time, i.e. when the dwellings turned into ruins, blackened remains and desolations. The poet's stop has a symbolic dimension "because he starts with reality and does not sketch it, rather, he refers it to the self, where material features and their natural relations collapse and upon their ruins new relations, conditioned by the poet's subjective visions arise."³⁹ Rītā 'Awaḍ refers Imru' al-Qais' stop over the ruins to symbolic, ritual and mythological dimensions, which are, according to her, an artistic work stemming from a collective heritage and addressed to the group, and neither a subjective document nor a reflection of external reality. Poetry is a symbolic art form and not an imitation of objective reality, nor is it a representation of real phenomena.⁴⁰ In her analysis, Rītā 'Awaḍ adopts a theory which she burdens with a load greater than its capacity as she tries to employ her cultural repertory in to show that Imru' al-Qais' stop over the ruins was a ritual stop. She maintains:-

"the thing that supports the hypothesis that the stop is of a ritualistic significance is that the poet did not stop just by himself, but he turned this action into a shared collective act in which others participated. He suggests, from the very first word in his poem, that he is not relating a personal event nor is he expressing a personal sorrow, rather, he is participating in a collective act and being inspired by a cultural legacy. Also, one of the poet's reasons for choosing the dual is that the (*alif*) of the dual suggests sublimity and height which is implied by stopping,

³⁹ - "لأنه يبدأ من الواقع ولكنه لا يرسم الواقع بل يردده الى الذات ، وفيها تتهار معالم المادة وعلاقاتها الطبيعية لتقوم على انقاضها علاقات جديدة مشروطة بالرؤيا الذاتية للشاعر".

أحمد ، محمد فتوح . الرمز والرمزية في الشعر المعاصر . ص ١٣٦ دار المعارف الطبعة الثانية ١٩٧٨م .

⁴⁰ تحيل ريتا عوض وقوف امرئ القيس على الاطلال الى أبعاد رمزية وطقسية وأسطورية، اذ هي -كما ترى- عمل فني ينبثق من تراث جماعي ويتوجه الى الجماعة ، لا وثيقة ذاتية ولا انعكاس لواقع خارجي. فالشعر فن رمزي لا محاكاة للفعل الواقعي ولا تمثيل لمظاهر الواقع.

عوض ريتا . بنية القصيدة الجاهلية ، الصور الشعرية لدى امرئ القيس . ص ١٨٦ دار الآداب ١٩٩٢ .

or standing still. This also harmonises with the erect figure, in addition to realising the number three, by declaring the presence of two of his companions. As well as indicating the plural in Arabic, the number three is a regular primary number in human civilisation, especially in the religions of the Mediterranean region, such as the belief in the Christian trinity, the resurrection of Jesus Christ three days after his burial which is related to Jonah's salvation three days after being swallowed by the whale, in Judaism, and the belief that God had three daughters: *al-Lāt*, *al-'Uzzā* and *Manāt*, in Arabic paganism".⁴¹

Rītā 'Awaḍ attributes to the stopping in the *mu'allaqa* a symbolic dimension which is of a ritual religious significance. But the question present itself: does a symbol have a referential value which the poet turns into a mask by which he expresses himself? The stop, according to *Rītā 'Awaḍ*, is an action imbued with the feelings of awe and respect. Therefore, in this author's opinion the reason for the poet's choice of the (*alif*) of the dual, when he addressed his two companions, is not because it indicates the loftiness of an erect figure, as much as it indicates the stilling of the passage of time and the change of its path, for the function of the imperative tense is that of warning and the carrying out of an action different from the existing routine.

⁴¹ "ولعل ما يعزز الافتراض بأن للوقوف مدلولاً طقسياً أن الشاعر في هذه القصيدة لم يقف وحده ، بل جعل ذلك الوقوف فعلاً اجتماعياً يشاركه فيه آخرون ، فأوحى من الكلمة الأولى في قصيدته أنه لا يروي حدثاً شخصياً ولا يعبر عن هم ذاتي بل يشترك في فعل اجتماعي ، ويستلهم تراثاً ثقافياً ، ولعل من أسباب اختياره للتنثية كون ألف المثني توحى بالتسامي والارتفاع الذي يفترضه الوقوف وتتسجم مع صورة القامة المنتصبة بالاضافة الى كونها تحقق العدد الثلاثة باعلان وجود رفيقين صحبة الشاعر . والثلاثة مع كونه عدداً يفيد صيغة الجمع في اللغة العربية ، وهو عدد نموذجي أصلي في الحضارة الإنسانية وبالأخص في الأديان التي ظهرت في منطقة البحر المتوسط ، كالإيمان بالثالوث المسيحي وقيامه المسيح بعد ثلاثة أيام من دفنه والمرتبطة رمزيًا بنجاة يونان بعد ثلاثة أيام من ابتلاع الحوت له في اليهودية ، والاعتقاد بأن لله ثلاث بنات هن اللات والعزى ومناة في الوثنية العربية."

المصدر السابق نفسه ، ص ١٨٥-١٨٦ .

The purpose of Imru' al-Qais and his companions' stop was to mourn. The crying which accompanied his stop makes us feel that we are faced here with a symbolic construction which has its own significance, for the act of crying speaks of man's suffering of mental and material pain. Crying is not of the nature of men in the Arabic tradition, rather, it is of the nature of children and women because they cannot withstand difficulties and pain. A man does not cry until the circle of mental and bodily anguish is tightened on him, leading to severe agony and the weakening of his powers. Therefore, Imru' al-Qais' crying here raises a question: Did Imru' al-Qais and his two companions actually stop and cry? If the answer is affirmative, then how could this have happened to someone who is acknowledged by all pre-Islamic society as a knight, whose chivalry is evidenced by his poems. At the same time, he is the descendant of a noble family of a high stature. He says:-

Had what I am striving for been a basic life

I would have been happy with little money and would not ask

But I am seeking a noble glory

And noble glory is achievable by those who are like me

For man as long as the last breath of his soul lasts

Cannot reach the edges of grave matters and mirages.⁴²

He refers to the she-camel he rode as she crossed the desert in pursuit of the noble glory which he aspired to achieve in his poem.

⁴² -

كفاني ، ولم أطلب قليل من المال
وقد يدرك المجد المؤثر أمثالي
بمدرك أطراف الخطوب ولا ال

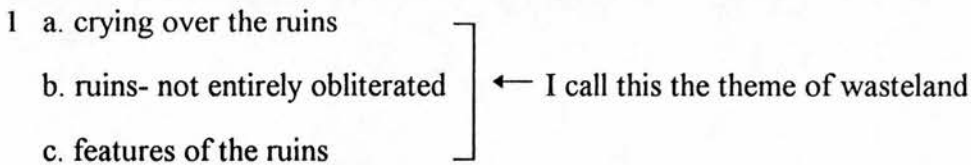
يقول امرئ القيس:
فلو أن ما أسعى لأدنى معيشة
ولكنما أسعى لمجد مؤثر
وما المرء ما دامت حشاشة نفسه

ديوان امرئ القيس . ص ٣٩ .

On her back there is a young man like whom earth did not bear a rival
Who more than anyone honours promise and is more faithful and patient.⁴³

He combined, in this verse, all the good characteristics which are not to be found in any other person. His cry is that of grief rather than a physiological cry. This assumption is supported by his statement "Let us weep, recalling a love and a lodging". It is a purifying cry that releases the charge of sorrow which overwhelmed him when he recalled the memory of those ruins. This is a different position from that of Rītā 'Awaḍ and Susan Stetkevych. Rītā 'Awaḍ considers crying over the ruins as a compensation for water withheld by a sky that refused to irrigate the parched land, this being another form of the praying for rain.⁴⁴ Stetkevych also considers crying as a form of sterility because tears are a salty liquid and, as such, a symbol of sterility.⁴⁵

When comparing the *mu'allaqas* of Imru' al-Qais and Labid we find that the semantic fields of the introduction of ruins, in both *mu'allaqas*, meet in one point and differ in another. In order to detail the semantic fields of the *mu'allaqa* of Imru' al-Qais I would like to present the following diagram:



⁴³- يقول امرئ القيس في قصيدته "سما لك شوق بعد ما كان أقصرا":
عليها فتى لم تحمل الأرض مثله أبرّ بميثاق وأوفى وأصبرا

⁴⁴- ترى ريتا عوض ان البكاء على الأطلال تعويض عن الماء الذي حبسته السماء ورفضت ان تروي الأرض المجدبة به، وانه صيغة أخرى م، صيغ الاستسقاء .
عوض ، ريتا . بنية القصيدة الجاهلية ، ص ١٨٧

⁴⁵- Stetkevych, S. P. *Structuralist Interpretations of Pre-Islamic Poetry: Critique and New Directions*, Vol, 42, No.2 (1983) P.83-107.

2 a. recalling memory

b. longing cry

← I call this the theme of memories

The first theme, wasteland, is characterised by motionlessness, while the second, memories, is characterised by motion, because longing is a mental and emotional activity and, as such, is a moving theme. The two themes, here, have a reciprocal positive binary relation, and at the same time, a similarity appears between the first theme, wasteland, in the case of Imru' al-Qais, and the first theme wasteland, in the case of Labīd. Also an implicit relation of similarity appears between the two themes of water and plants, in the case of Labīd, and the theme of memories, in the case of Imru' al-Qais. This is exemplified by Labīd's artistic allusions in the theme of plants and the growth of vegetation which led gazelles and ostriches to visit that grove, thus resulting in reproduction and augmentation. This, as a whole, refers to the nature of human life which requires a kind of stability, security and love in order to complete the process of reproduction, which is, in the case of humans, a rational process rather than a brutal, instinctive one, as in the case of animals, where the human condition is not necessary. Behind this process stands an emotional feeling and a longing, missed by the poet, but is contained in the second theme memories, in the case of Imru'al-Qais.

This researcher considers that the two units about ruins, in the case of both Labīd and Imru' al-Qais cases, are characterised by two poetic attributes, these being motionlessness and longing, where motionlessness is represented, in both cases, by the silence of the ruins and their steadfast stand through time, without answering questions but abridging a past life which is subject to the dialectics of survival and extinction. These ruins have survived with their signs and their timeless personality, but at the same time, they are nevertheless perishable because they are devoid of the elements of life and are empty of human life which is instrumental for settlement. The longing represents both

poets' desire to create a secure and stable life, but this desire takes a different form for both of them. Labīd embodies his longing by the rainfall, growth of vegetation and the visiting of peaceful animals and their reproduction, as a realisation of a desire which he feels in himself against the hardship of time which turned everything around him into a lifeless desolation.

Imru' al-Qais, however, finds the object of his longing in the manifestation of a loving caring life which he misses at that point in time, through the sorrow which overwhelmed him and made him ask his friends to prevent him destroying himself. His friends' advice would not have been forthcoming had it not been for the near destructive state into which his longing and pining had led him. This longing and pining would not have ended had it not been for the outpouring of his tears. The poet's choice of the phrase "then my eyes overflowed with tears" is not arbitrary, because flooding does not happen without the presence of a great volume of water which could not be contained, or gather in one place, because of its strong flow, thus leading to an overflowing torrent. Longing and pining have stirred Imru' al-Qais and he embodied them in the overflow of tears. The *fā'* الفاء (then) in (ففاضت) overflowed] is a particle of conjunction which implies order and succession, indicating that the overflow of tears was an inevitable result of strong pining. We also find a similarity between the semantic meaning of Imru' al-Qais' saying:-

Then my eyes overflowed with tears of passionate yearning
upon my throat, till my tears drenched even my sword's harness.⁴⁶

and Labīd's:-

and the torrent-beds of al-Raiyan naked shows their trace,

⁴⁶ -

على النحر حتى بل مدمعي محملي

يقول امرئ القيس:

ففاضت دموع العين مني صابغة

rubbed smooth, like lettering long since scored on a stony slab; ⁴⁷

The overflow of tears which poured out, in the case of Imru' al-Qais, until they wetted the sheath of his sword, has, thus, erased all the effects of longing and pining, while the torrent-beds of *al-Rayyān* have become bare and plantless at that moment in time, having been previously full of life. This does not agree with what Abu Deeb's view, i.e. that the unit of ruins is governed here more by death and change, drought and extinction, than the similar unit in the key-poem is. Thus we find - as Abu Deeb says - that the manifestation of life, fertility and continuity are more faint in the erotic poem than in the key-poem.⁴⁸

Our analysis differs from Rītā 'Awaḍ' in that the image of a ruin in the *mu'allaqa* of Imru' al-Qais involves two images that stand side by side: the image of external ruins and the image of fertility generated, which arises by human awareness, thus achieving a psychological balance for man and substantiating his concern with confirming the victory of life.⁴⁹

I continue my horizontal method of analysing the introduction of ruins in pre-Islamic poetry and would like next to consider the *mu'allaqa* of Ṭarafa ibn al-'Abd where he says in its introduction:-

There are traces yet of Khawla in the stony tract of Thahmad
apparent like the tattoo-marks seen on the back of a hand;

⁴⁷ -

يقول لبيد :

خَلَقَا كَمَا ضَمَّنَ الْوَحْيَ سَلَامَهَا

فَمَدَافِعَ الرِّيَاحِ عَرِيَّ رَسَمَهَا

⁴⁸ -

أبوديب ، كمال . الرؤى المقنعة . ص ١٢٨ .

⁴⁹ -

عوض ، ريتا . بنية القصيدة الجاهلية ، ص ١٨٩ .

there my companions halted their beasts a while over me
saying 'Don't perish of sorrow; bear it with fortitude!'

The litters of the Maliki camels that morn in the broad
watercourse at Wadi Dad were like great schooners

from Adauli, or the vessels of Ibn Yamin
their mariners steer now tack by tack, now straight forward;

their prows cleave the streaks of the rippling water
just as a boy playing will scoop the sand into parcels.⁵⁰

Ṭarafa ibn al-'Abd did not stop long over the ruins in his introduction, as Labīd and Imru' al-Qais did. He was satisfied with only a quick concentrated reference indicating the ruins perpetual survival like a tattoo on the hand. There is, in his fleeting reference, a semantic meaning which reveals his close association with those ruins and his closeness to them, in the same way as a tattoo on a hand is so close to man himself. This always makes remembering the ruins and longing to them a renewable process. It is a spell to which he turns whenever his memories are stirred - a state of affairs which made his companions give him advice and prevent him, at the same time, from giving in

⁵⁰- Arberry, A. J. The Seven Odes. P.83

يقول طرفة بن العبد :

تلوح كباقي الوشم في ظاهر اليد
يقولون لا تهلك أسى وتجلد
خلايا سفين بالنواصف من دد
يجور بها الملاح طورا ويهتدي
كما قسم التراب المفايل باليد

لخولة أطلال ببرقة ثممد
وقوفا بها صحنبي على مطيهم
كان حردوج المالكية غدوة
عدولية أو من سفين ابن يامن
يشق حباب الماء حيزومها بها

to those memories which could lead to his devastation. We notice that the second verse is not much different from the fifth verse in the *mu'allaqa* of Imru' al-Qais other than by the last words in the second part of the two verses (تجلد - تجمّل) [*tajammal / tajallad*]; both words mean patience against time. The invitation to be patient, here, was brief and direct, following a passing reference to the ruins, as a quick reaction to the fleeting appearance referred to in the first verse by (تلوح apparent). This is at variance with the invitation by Imru' al-Qais's companions asking him to be patient in the face of his tragedy, made after the first four verses in which Imru' al-Qais gave a detailed account of his suffering. This supports the assumption that Imru' al-Qais's anguish was deep, as he could not express it other than after creating several sophisticated verses embodying his artistic vision.

Ṭarafa's introduction of ruins develops into a description of the trip on *Mālikī* howdahs in the second part of the introduction. This researcher maintains that travel is an objective equivalent of ruins represented in the obliterated remains, as travel depends on the dialectics of the wrecked present and a replenishable future.

Ṭarafa began his trip in a different fashion from other poets. They usually start by describing the trip and the traveling animal and they spend a long time describing the she-camel taking them to the dwellings of the beloved, as Labīd did by describing his she-camel in thirty two verses which begin with the following verse:-

with a lean camel to ride on, that many journeyings
have fined to a bare thinness of spine and shrunken hump ⁵¹

⁵¹ -

منها فأحزنق صلبها وسنامها

واجتاب أريّة السراب اكاهها

وصف لبید ناقته فی اثین وثلاثین بیتا والتي بدأها بقوله:

بطلح أسفار تركن بقية

فبتلك اذا رقص اللوامع بالضحي

الى قوله :

and ends with this one:-

Upon such a camel, when dances the shimmering forenoon haze
and the hills draw on their vaporous mantle, the white mirage.

Ṭarafa, on the other hand, sums up his trip in three verses, by metaphorically using a ship as a method of travel to the dwellings of the beloved. However, he did not, as a matter of fact, use a ship as a method of travel, he used a camel instead, attributing it to the quality and speed of a ship in the sea, in order to create a kind of identification between the ship and the camel which helped him reach his destination:-

A young gazelle there is in the tribe, dark-lipped, fruit-shaking,
flaunting a double necklace of pearls and topazes.⁵²

Ṭarafa's trip starts there where he ended up, by reaching the circle of beauty, where he embarks on a journey of a different kind - a journey into pure aesthetics, where he creates another kind of identification between the she-camel and the beauty of the human female. He commences his journey by saying:-

Ah, but when grief assails me, straightway I ride it off
mounted on my swift, lean-flanked camel, night and day racing

and ends it with the following verse:-

Such is the beast I ride, when my companion cries

⁵² -

مظاهر سمطي لؤلؤ وزبرجد

يقول طرفة بن العبد:

وفي الحيّ أحوى ينفض المرد شادن

‘Would I might ransom you, and be ransomed, from yonder waste!’⁵³

I do not propose to analyse the *mu‘allaqa* of Ṭarafa ibn al-‘Abd and to elaborate the poem’s foundations. I would like instead to concentrate on throwing some light on the poetic image in the introduction of ruins and the relations of its semantic meanings. The image involves the following two themes:-

- | | | |
|---|----------|---|
| <p>1 a. permanence of the ruins b. longing to the ruins</p> | <p>]</p> | <p>I call this the theme of wasteland</p> |
| <p>2 a. Ships cut their way through the sea b. the lost sailor c. water dividing into two parts</p> | <p>]</p> | <p>I call it the theme of water</p> |

The first theme (wasteland) is characterised by motionlessness and repetitiveness of the rhythm of movement, while the second theme (water) is characterised by violent motion, presented by the power of the ship’s thrust forward and the division of the sea-water into two parts. This results in a positive binary relation between the two themes which contributes to the development and growth of the text, from a static condition to full vigour of motion. This contrasting relation reveals the effectiveness of the symbolic imagination which springs from the identification of the ship with the camel, because the geographic environment of pre-Islamic society is somewhat remote from the experience of sea and ships. Seafaring as a method of travel was not known in a desert society which depended on horses and camels instead for travel. This researcher considers this image as

⁵³ -

يقول طرفة:

بعوجاء مـرقـال تـروح وتغـتدي

وانـي لأمـضي الـهمّ عـند احتـضاره

الى قـولـه:-

ألا لـيـتـني أفـديـك مـنـها وأفـتدي

عـلى مـثـلـها أمـضي إذا قـال صـاحـبي

an innovation in the content of ruins of the pre-Islamic poem, which the poet drew from the culture and the depository of knowledge possessed by that society. The image, here, is an essential realisation of the imagination which exercises its creativity freely, in isolation from cause and effect. Creative imagination and poetic imagery overlap and each of them is manifested in the other in a way that allows a periodic exchange of meaning, in the context of the relation between action and reaction and the connection between function and attainment. This leads us to considering images as an equivalent of imagination.

Imagination, here, has a synthetic character the elements of which are camels and ships. These two elements lead us to the two themes of the semantic relation referred to above, i.e. the positive contrasting relation between the theme of wasteland and water. The introduction of ruins seems in the end to be outwith the traditional view of ruins, in so far as it consists of stopping over the ruins, crying over them then undertaking an arduous trip to the dwellings of the beloved. Thus the introduction in question enters the entangled relations that exist between the concentrated poetic images, and this leads to revealing the introduction's infrastructural contents as represented in the dialectics of existence and non-existence.

We move on to considering the *mu'allaqā* of 'Antara which begins with this introduction of ruins:-

Have the poets left a single spot for a patch to be sewn?

Or did you recognise the abode after long meditation?

O abode of 'Abla at al-Jawa', let me hear you speak;

I give you good morning, abode of Abla, and greeting to you!

For there I halted my she-camel, hug-bodied as a castle,
that I might satisfy the hankering of a lingerer;

While 'Abla lodged at al-Jawa', and our folk dwelt
at al-Hazan and al-Samman and al-Mutathallim

All hail to you, ruins of a time long since gone by,
empty and desolate since the day Umm al-Haitham parted.⁵⁴

The *mu'allqa* of 'Antara starts with an essential question which reveals his deep knowledge of the pre-Islamic poetic heritage. It states a basic truth, namely, that the poets, hitherto, have exhausted all exalted meanings and did not leave for him a virgin field from which to draw his textual material. At the same time, he boasts at the beginning of his poem about his poetic mastery and that, despite his general condition, he is capable of artistic innovation which amounts to a high degree of excellence.

The context of ruins in the *mu'allqa* of 'Antara is different from the same context in the other *mu'allqas*. His stop over the ruins, here, is not a pathetic stop permeated with a passive attitude in relation to those desolate dwellings, it is instead a

⁵⁴- Arberry, A. J. The Seven Odes P.179

يقول عنتره :

أم هل عرفت الدار بعد توهم
وعمي صابحا دار عبلة واسلمي
فدن لأقضي حاجة المتلوم
بالحزن فالصمّان فالمتلوم
أقوى وأقفر بعد أم الهيثم

هل غادر الشعراء من متردم
يا دار عبلة بالجواء تكلمي
فوقفت فيها ناقتي وكأنها
وتحل عبلة بالجواء وأهلنا
حييت من طلل تقادم عهد

stop which expresses a positive vision of them. This positive vision is represented in the following three points:-

First: In the manner of the interjection, in that it is addressed to an interjected noun which is defined in the possessive case (O abode of 'Abla) (يا دار عبلة) which specifies the dwelling, i.e. it is 'Abla's house and not any other dwelling, as is the case in the previous *mu'allaqas*.

Secondly: The tenderness of the dialogue when he asks that dwelling to speak out and the opening of that dialogue with a greeting and a prayer for its safety and permanence because it is his beloved's house, to which he attributed the qualities of mellowness and tenderness (غضيض طرفها ، طوع العناق) ⁵⁵.

Thirdly: In his standing tall and firm in front of those ruins to inhale the perfume of memories, is one of the strongest manifestations of similarity between the poet and those ruins.

For there I halted my she-camel, huge-bodied as a castle,
that I might satisfy the hankering of a lingerer;⁵⁶

The introduction of the poem rises upwards, from the first verse, in an escalating line, towards a confirmation of power and sublimity. 'Antara surprises the reader, in the first verse, by asking a question whose answer confirms a known fact, and by trying to supersede that fact with his new text, despite the implicit collective consensus on it. The

⁵⁵ -

يقول عنتره :

طـوـع العـنـاق لـذـيـذـة المـتـبـسـم

دار لآسـة غـضـيـض طـرـفـها

⁵⁶ -

فـدـن لـاقـضـي حـاجـة المـتـلـوـم

فـوـقـت فـيـهـا نـاقـتـي و كـأنـهـا

dialogue starts, amid an atmosphere saturated with a firm knowledge, in a friendly manner, then the poet moves away from it by talking about his steadfastness and pride in himself, as evidenced in his saying: "for there I halted my she-camel, huge bodied as a castle" which suggests that his stop was not by chance; rather, it was meant as such. This stop is as firm as a palace's magnificence and stable structure. This justifies our view that the poet identifies himself, here, with the ruins in their eternal permanence and endurance. His choice of words which indicate power and strength confirms that identification even more. His family dwells in '*al-Ḥazan*, *al-Ṣammān*, and *al-Mutathallim*', all of which are places with names that suggest the qualities of solidity and strength. One of the meanings of '*al-Ḥazan*' and '*al-Ṣammān*' is that of hard stones used by ancient Arabs to ignite fire. '*al-Mutathallim*' is a place name which indicates severity and strength. Solid objects do not break easily nor do they bend, instead, they split, at the very worst, i.e. break at the edges. Thus the semantic relations accelerate, in the text, from the very beginning of the introduction to the end. This contradicts Abū Deeb's view stated in the following quotation:-

"The place names abound in the basic photographic focus of the poem, which I term the focus of the closed/ the open. For example, '*Abla*' is mentioned for the second time within the framework of *al-Jawā'* in the full sense of the word, indicating openness. However the poet is in *al-Ḥazan* and *al-Ṣammān*, both of which are connected with wilderness, sorrow and reticence. Then we have *al-Mutathallim* which indicates cracking and splitting. Soon after these implicit indications are revealed in the next two verses which crystalise time's destructive action (ruins of a time long since gone by empty and desolate.....) and '*Abla*'s arrival in an inaccessible land, because the people in this land are my enemy and they are roaring like a lion (its people are in the land

of the bellowers;) which makes it difficult to reach, even the trip to it is exhausting.”⁵⁷

Therefore, the unit of ruins runs according to a special language order, based on assertion and denial, that moves contemporaneously with the poet's psyche and the evolution of his personality. 'Antara was one of three black Arabs in pre-Islamic society who were: 'Antara ibn Shaddād, Khufāf ibn Nudba and al-Sulaik ibn Sulaka. The social situation of 'Antara played a prominent role in the formation of his cultural legacy, whereby his textual innovations were an expression of the ego and a compensation for the feeling of inadequacy.

According to the above statement the analysis of the *mu'allaqa* of 'Antara should place emphasis on the social circle within which he grew up, for it is the stimulus for his creative *mu'allaqa*. The anxiety and the sharp tension which dominate the poetic experience, according to Abu Deeb, is nothing but an expression of the ego when faced with its most difficult psychological moments when confronting social customs prevalent at that time. However, Abū Deeb strayed away from that essential fact, in his structuralist method, and he flew high over the horizon of verbal terminology despite the availability of the poet's psychological traits, such as heroic acts, bravery, engagement in battle, black skin and hospitality, for his analysis. Abū Deeb says:-

“The greatest anxiety is revealed, in the text, in the poet's position itself: between blaming, greeting, expectation of a response and an

⁵⁷- "إن أسماء المكان تفوح باليؤرة التصويرية الأساسية للقصيدة ، وهي ما أسميه بؤرة المغلق - المفتوح . فعبلة للمرة الثانية تذكر في إطار الجواء بكل ما في الكلمة من اشعاعات الانفتاح ، أما الشاعر فإنه في الحزن والصمّان ، وكلاهما مرتبط بالوعورة والأسى والصمية ، ثم في المتئلم بما فيه من تشقق وتفتّت وسرعان ما تتجلي هذه الدلالات الضمنية في البيتين التاليين اللذين يبلوران فاعلية الزمن التدميرية (تقادم عهده ، أقوى وأقفر) وفي حلول عبلة بأرض لا تتال لأن أهلها (زائرون) فأصبح منالها عسيرا ، بل حتى طلابها عسيرا".

unparalleled heroism, on the one hand, and absolute weakness in front of his beloved, on the other. The absolute weakness appears through the presence of visitors preventing him from visiting her, and from the presence of other unspecified things which hinder his visit. Also, he poses an anxious question: "كيف المزار وقد". "how to visit her" for what comes after (*qad*) is nothing but an excuse for the poet not to engage in heroic experience, which represents, for him, the essence of his existence and that of the poetic text which he produced."⁵⁸

It is evident from this that the structuralist method which Abu Deeb applied to this text is characterised by language shrewdness. He then returns, at the end of his analysis, to confirm the basic theme of the poem, i.e. the expression of heroic experience which motivated 'Antara to create his text. It is this that leads him to say that the social environment, in which the text was produced, has played a great role in analysing the text and revealing its artistic contents, and it helps our awareness of the poetic image which dominates the text.

I would like to present another textual experience by Zuhayr ibn Abī Sulmā's experience which motivated 'Antara to create his text, which he begins by saying:-

Are there still blackened orts in the stone-waste of Ed-Darraj
and El-Mutathallam, mute witnesses to where Umm Aufa once dwelt?

A lodging where she abode in Er-Raqmatain, that appears

⁵⁸ - "بيد أن قلق النص الأعظم يتجلى في موقف الشاعر نفسه : بين التلوم والتحية ورجاء الاستجابة والبطولة التي لا تعرف حدودا وبين العجز المطلق أمام الحبيبة المتمثل في اشارته الى وجود الزائرين الذين يمنعون زيارته والى وجود أشياء أخرى لا نعرفها تمنع زيارته ثم في تساؤله القلق (كيف المزار وقد) لأن ما بعد (قد) ليس الا عذرا لاتعدام فعل البطولة من قبل شاعر تشكل تجربة البطولة جوهر وجوده وجوهر النص الشعري الذي ينتجه".
أبوديب ، كمال . الرؤى المقنعة . ص ٢٧٦ .

like criss-cross tattooing upon the sinews of a wrist-

there the wild cows and white antelopes wander, herd upon herd,
and their young ones spring up out of their several couches,

There it was I stood after twenty livelong years,
hard put to it to recognise the lodging, deeply as I meditated:

blackened stones marking the spot where the cauldron was slung
and a trench like the debris of a cistern still unbreached.

When I recognised the abode, I said to that lodging-place.
'Good morning to you, lodging-place: well may you fare!'⁵⁹

Zuhayr begins his *mu'allaqa* with a sense of mental bewilderment about the blackened ruins because they do not respond to him. The relation between him and them is negative, despite their closeness to him, like the tattoo on the arm. They are near and far. At the same time, the poet is torn by a dialectical relation with them based on his knowledge and ignorance of them: they are as close to him as a tattoo tightly hugs the

⁵⁹ Arberry, A. J. The Seven Odes P.115

بحومانة الدراج فالمتشائم
مراجيع وشم في نواشر معصم
وأطلاؤها ينهضن من كل مجثم
فلأيا عرفت الدار بعد توهم
ونؤيا كجذم الحوض لم يتلثم
ألا أنعم صباحا أيها الربيع واسلم

يقول زهير بن أبي سلمى :
أمن أم أوفى دمنة لم تكلم
ودار لها بالرقمتين كأنها
بها العين والأرام يمشين خلفه
وقفت بها بعد عشرين حجة
أثافي سفعا في معرس مرجل
فلما عرفت الدار قلت لربيعها

arm, they are also remote because he could not recognise them other than after some tedious effort.

We are faced with an introduction of ruins dominated by thorny relations, the theme of which is knowledge and doubt. I shall point out next the semantic theme of this introduction of ruins, in order to reveal its constituent features. The unit of ruins, here, appears preoccupied with a dialogue of the self, based on an essential knowledge which forms the theme of the text's main body, with the object of affirming the right of, and the interest in, self-preservation.

The feature of ruins, here, seems to be built on silence, doubt, then knowledge and dialogue. These foundations are characterised by a meaningful dimension, thus interlacing with each other and forming a larger artistic unit which leads to knowledge and certainty, despite the length of time between the historical past and the moment of producing the text. Doubt is born after the silent dwellings refrained from answering the poet. This perplexes him and makes him doubt whether they were the dwellings he was seeking, or have they changed and been turned into other dwellings? His recognition of them turned doubt into certainty (hard put to it recognise the lodging). The introduction follows this line until the poet confirms his knowledge of the those dwellings, then he starts his dialogue and prays for their safety.

One may think, after a superficial reading of the text and in accordance with the traditional analytical view, that the introduction represents a stop over ruins. However, this researcher considers that this introduction is a major ring, among the text's other rings, from which another ring branches off, characterised by questioning in (تبصر خليلي هل ترى من ظعائن) (Look well, my friend-do you see any litter-borne ladies traveling along the high land). The purpose of this question is to ascertain what is going

on in the poet's society, by way of struggle, the basis of which is the uncertain knowledge of the true state of affairs and the manners of settled life. This ring is related to another ring, namely, that of oath and confirmation of knowledge as represented in (فأقسمت ، يمينا ، وقد قلتما ، فأصبحتما) (so I swear, a solemn oath I swear, and you declared, So thereafter you found yourselves). We notice the gradual rise of knowledge from the unit of ruins, the unit of the trip then the unit of oath until the poet reveals his declaration of knowledge which he seeks, in his text. He begins this declaration by saying:-

Ho, carry this message from me to the Confederates
and Dubyan: 'Have you now sworn every binding oath?'

Do not conceal from Allah whatever is in your breasts
hoping it may be hidden; Allah knows whatever is concealed,

and either it's postponed, and put in a book, and stored away
for the Day of Reckoning, or it's hastened, and punished betimes.

War is nothing else but what you've known and yourselves tasted,
it is not a tale at random, a vague conjecture;

when you stir it up, it's a hateful thing you've stirred up;
ravenous it is, once you whet its appetite; it bursts aflame,

then it grinds you as a millstone grinds on its cushion;
yearly it conceives, birth upon birth, and with twins for issue-

very ill-omend are the boys it bears you, every one of them
the like of Ahmar of 'Ad; then it gives suck, and weans them.

Yes, war yields you a harvest very different from the bushels
and pieces of silver those fields in Iraq yield for the villagers.⁶⁰

This declaration of knowledge is distinguished by the dominance of words which confirm it. It begins with the opening (ألا) "Ho" in order to emphasize facts which the poet's society may not know. He follows it with the affirmative *فلا تكتمن* "Do not conceal" which endorses word and meaning in *ومهما يكتم الله يعلم* "Allah knows whatever is concealed" and the style of exclusiveness and specification in *ما الحرب إلا ما* "War is nothing else but what you've known and yourselves tasted" and the conditional style in *متى تبعثوها تبعثوها ذميمة* "when you stir it up, it's a hateful thing you've stirred up;" and the absolute object in order to point out the kind of fighting and its ferocity *فتعركم عرك الرحي* "then it grinds you as millstone grinds on its cushion" in addition to his use of *fa-* "then" which indicates a sequence of events whereby the war grinds and destroys them thus creating a new pessimistic generation. This represents a

⁶⁰ - Arberry, A. J. The Seven Odes P.115-6

يقول زهير بن أبي سلمى :

وذيّان هل أقسمتم كلّ مقسم
ليخفى ومهما يكتم الله يعلم
ليوم الحساب أو يعجل فينقم
وما هو عنها بالحديث المرجم
وتضر إذا ضريرتموها فتضرم
وتلقح كشافا ثم تنّج فتتئم
كأحمر عاد ثم ترضع فتفطم
قري بالعراق من قفيز ودرهم

ألا ابلغ الأحلاف عني رسالة
فلا تكتمن الله ما في نفوسكم
يؤخر فيوضع في كتاب فيدخر
وما الحرب إلا ما علمتم وذقتم
متى تبعثوها تبعثوها ذميمة
فتعركم عرك الرحي بثقالها
فتنّج لكم غلمان أشأم كلهم
فتغل لكم ما لا تغل لأهلها

الزوزني، شرح المعلقات العشر . ١٤٣ - ١٤٥

very undesirable end result, as it is a product irrigated by blood and therefore could only produce a blood stained fruit.

The declaration of knowledge does not end by giving an inventory of facts only, it also goes on to list self-evident facts which were known to the people, as conventions, and endorsed by civil societies, as a constitution for human values, hence, the last ring of the text confirms the ring of oath and stabilises the foundations of knowledge which society has accepted. Thus, Zuhayr says:-

Whoever refuses to yield to the ends of the spear's iron heels
shall surely bow to the sharp tips mounted on their upper shafts.

Whoever keeps his word goes unblamed; he whose heart is set
on the sure path of piety needs not to fear or falter.

Whoever is in terror of the ways Death may come, Death shall yet slay him
though he aspire to mount to heaven on the rungs of a ladder.

Whoever, being in abundance, grudges to give of his abundance
to his own folk, shall be dispensed with and reviled.

Whoever fares to foreign parts, reckons an adversary his friend;
whoever respects not himself is not respected by others

Whoever defends not his water-tank with his goodly weapons
will see it broken; whoever assaults not others is himself assaulted.

Whoever acts not blandishingly in many matters

shall be ground by sharp molars and trampled by camel's pads.⁶¹

This unit is dominated by a grammatical 'engineering' represented by the conditional article, verb and object. It contains nine conditional sentences in which the same conditional article "من" "Whoever" is repeated.

The conditional sentences run in a parallel time sequence, contemporaneous with producing the text, and are futuristic, at the moment of being received, thus they represent an accumulation of knowledge originating from the past (وقت بها من بعد) (there it was I stood after twenty livelong years), and extending to the present moment (the moment of producing the text) and goes on, to rest in the future, when the moment of creativity ceases to produce, giving rise to the creativity of the recipient who begins to understand the semantic relations that exist between the units of the text. At the end of his *mu'allaqa*, Zuhayr sums up that with which he began it, in the introduction:-

I know what is happening to-day, and what passed before that yesterdaybut
as for knowing what to-morrow will bring, there I'm utterly blind.⁶²

⁶¹- Arberry, A. J. The Seven Odes P.117

يقول زهير بن أبي سلمى :

يطيع العوالي ركب كل لهزم
الى مطمئن البر لا يتجمم
وان يرق الى السماء بسلم
على قومه يستغن عنه ويذمم
ومن لا يكرم نفسه لم يكرم
يهزم ومن لا يظلم الناس يظلم
يضرس بانياب ويوطأ بمنسم

ومن يعص أطراف الزجاج فانه
ومن يوف لا يذمم ومن يهد قلبه
ومن هاب أسباب المنايا يثله
ومن يك ذا فضل فيخل بفضله
ومن يغترب يحسب عدوا صديقه
ومن لم يذ عن حوضه سلاحه
ومن لم يصانع في أمور كثيرة

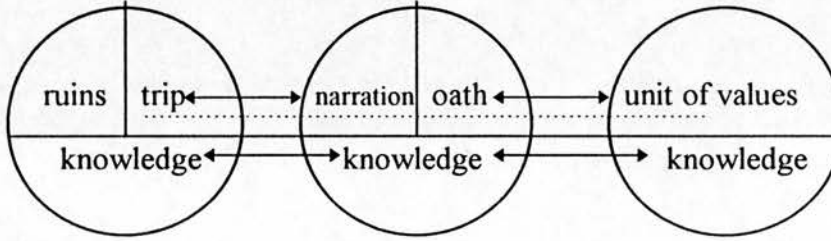
⁶²- Ibid 118

ولكن عن علم ما في غد عم

وأعلم ما في اليوم والامس قبله

المرجع السابق نفسه ، ص ١٥٠ .

This conception makes clear the co-operation between the circles of the text which divide it, in the final analysis, into two sections whereby the theme of knowledge is the common denominator between them. These circles are represented by the following diagram:-



The context of time of the text does not run at the same rate. Every unit has its own time which is consistent with its indicative meaning. The present tense dominates the unit of ruins with the exception of **وقفت ، عرفت** "I stood , recognised" whose notional context refers to the poet's accumulation of knowledge. However, the present tense of this unit is not meant as such, because the time of producing the text is not contemporaneous with the historical time of the ruins. Stopping over the ruins and holding a dialogue with them did not take place at that creative moment, in time, rather it preceded the time of creating the text. This assumption is supported by the timing of the unit of the trip where the past tense dominates. This shows the creative activity of the author's imagination in synthesising these images in such a manner as to make them look as if they are contemporaneous with the time of producing the text. The unit of oath does start in the present tense in **فأقسمت بالبیت الذی طاف حوله.....** "so I swear, by the Holy House about which circumambulate" and also ends in the present tense as in **ینجمها قوم لقوم غرامة** "beasts paid in parcels by one tribe to another as indemnity" while the past dominated the time distance between them being a time of narrating the historical events, as in **وجدتما ، تدارکتما ، تفانوا ، قلتما ، أصبحتما ، أصبح** The narrative time is distinguished from the abstract past tense by its strong connections with the sum of narrated events. Narration in general depends on two basic foundations:-

First: It contains a story of some sort which includes specific events.

The second: It specifies the style of telling the story. This style is called narration.⁶³

As the unit of oath is one that requires strong affirmation, it was dominated by the present tense as in ، فتنتج ، تعركم ، تضر ، تبعثوها ، فيوضع ، يؤخر ، تخفي ، تكتمن ، تغفل . The present tense here is not restricted to the present moment in time, it extends instead into the future in order to express the continuity of action “when you stir it up, it’s a hateful thing you’ve stirred up;” فتغفل لكم ما لا تغفل “ very ill-omened are the boys it bears you “فتنتج لكم غلمان” “Yes, war yields you a harvest very different from the bushels”.

The time context of the unit of values is divided into two equal parts, and the conditional sentence represents an effective factor, in both parts. For this reason the conditional verb is the present tense while the answer is in the future as a necessary outcome of the conditional verb (ومن يوفى العوالي) (ومن لا يكرم نفسه لا يكرم) (ومن يذمم) (ومن يفض قلبه لا يتجمجم) (ومن لا يكرم نفسه لا يكرم)

The time context is given at the end of the text:-

I know what is happening to-day, and what passed before that yesterday,
but as for knowing what to-morrow will bring, there I’m utterly blind.

as present and is similar to the beginning of the poem in its momentary presence:-
Are there still blackened orts in the stone-waste of Ed-Darraj
and al-Mutathallim, mute witnesses to where Umm Aufa once dwelt?

⁶³ -

السرد بشكل عام يقوم على دعائتين أساسيتين:
أولاهما : أن يحتوي على قصة ما تضم أحداثا معينة.
ثانيهما: أن يعين الطريقة التي تحكي بها تلك القصة ، وتسمى هذه الطريقة سردا .
لحمدي ، حميد . بنية النص السردية ، ص ٤٥ ، المركز الثقافي العربي ، الطبعة الثانية ١٩٩٣

This similarity between the times of beginning and ending represents a significant contradiction resulting from knowledge وأعلم “I know” contradicting doubt and the negative interrogation in أمن أم أوفى دمنة لم تكلم as in the first line of *mu‘allaqa*. The beginning and the end of the text clearly indicate the theme of knowledge which dominates the text, and at the same time, it represents the logic of human civilisation in acquiring and practicing knowledge. Human civilisation began by posing anxious questions about events taking place around humanity until it reached, through experience, the stage of science and knowledge. This supports our view that the scene of ruins and the scene of precise description of the trip are concentrated symbolic and imagined pictures which help the creative writer make use of his cultural depository.

Thus, the effectiveness of the time context as one element of the whole textual structure becomes very clear. It transforms reading a text, from both the traditional perspective which is based on reading and explaining the words of the text and from the direct descriptive reading of the purpose of the text, as in the commentary by al-Khaṭīb al-Tabrizī on the ten *mu‘allaqas* and al-Zawzanī commentary on the ten *mu‘allaqas*, as well as other commentaries on pre-Islamic poetry,⁶⁴ into a perspective which fathoms the relations of the text and reveals its hidden contents and imparts vitality and dynamism into it, having stood silent like a ruin.

Despite Abū Deeb’s pioneering attempt to study the pre-Islamic text making use of modern techniques based on the structuralist method, this researcher considers that the structuralist method has dominated Abū Deeb’s attempt and seized the reins of his analysis, instead of him adapting it for delineating the texts. Literary analysis has thus become remote from the concept of literature. Its language has become dependent on

⁶⁴- أنظر: عامر ، فتحي أحمد . في مرآة الشعر الجاهلي ، بدون تاريخ ، الناشر منشأة المعارف -
بالاسكندرية

engineered expressions, terminology and symbols which transform the analysed text into a philosophical and mathematical treatise, where the reader needs to have a philosophical talent in order to decipher its symbols. For this reason, Abū Deeb exhausts himself in creating tools and devices with which he attacks the text in order to prove what he wants to say. He artificially invents the theory, then he applies the text to it. This causes him to fall into a great deal of trouble and pretense. We think that, in order to get out of the circle of traditional analysis and to impart the spirit of modernity to the study of texts, it is necessary that the theory should arise from the body of the text, by the action of the critic's culture and his new vision of the Arabic literary heritage.

To demonstrate Abū Deeb's method of analysing time in the *mu'allaqa* of Zuhayr I quote the following from one of his work:-

"I shall distinguish in principle between two times, "time of action" and "time of narration". By the time of action I mean the time in which the experience happened, or the historical event took place. This is a linear time which does not have, by its very nature, holes which could put one event before or after the moment of its occurrence. By the time of narration I mean the time in which the text is happening; this is the time of speaking, or spoken time. It is a specified present time which begins the moment the speaking starts and ends the moment the poet stops. I shall add to these two times a third one which I shall call "time of the text". By this I mean the time of engaging in the actual composition of the text, in time, and it is, in effect, a relation between the time of the action and the time of the narration. One of its characteristics is that it is not specified by the actual existence of one text, rather it is formed on the level of the structure as a whole and could be both linear and non-linear, in a way that makes it possible to place a subsequent moment before another one, preceding it historically. Thus, the crucial significance of distinguishing these three times will become apparent

shortly. Also, its theoretical competence and capacity of generalisation in studying not only poetic texts but also prosaic ones will be demonstrated.”⁶⁵

This is a theoretical introduction created by Abū Deeb at the outset of his study of Zuhayr's text. As we see, it includes three kinds of time: time of action, time of narration and time of text. He defines the time of text in a very opaque way whereby it could have no actual existence in the body of the text. If we follow his analysis we do not find any analytical reference to the time of text except the mention of the term. Instead, Abū Deeb concentrates on the time of action and the time of narration because they are easy to follow, to describe and it is easy to identify the relation between them and the structure of the text as a whole. This made him stray away from his path and to enter the wilderness of mathematical language equations. Abū Deeb states:-

“The text is born without a tendency to anxiety [!]. I shall give the starting point in time the symbol (A1)... for the expression لم يتكلم “mute”, could not belong to the same time theme apparent in (A1) and should belong to a moment in time which precedes speaking, this is (AN), which remains unknown and unidentifiable, for the moment, other than in its linear relation to (A1) but it could be identified later.

⁶⁵ - "ساميز مبدئيا بين زمنين (زمن الفعل) و (زمن السرد) وبزمن الفعل أقصد الزمن الذي تمت فيه التجربة أو الحدث تاريخيا، وهو زمن تعاقبي خطي، ليس من طبيعته حدوث شروخ فيه تضع لحظة ما في موضع سابق أو لاحق لحدوثها ، أما زمن السرد فأقصد به الزمن الذي يتم فيه النص وهو زمن النطق ، أو الزمن المنطوق، وهو زمن حاضر تحديدا يبدأ لحظة بدء النطق وينتهي لحظة توقف الشاعر ، وإلى هذين الزمنين سأضيف الآن زمنا ثالثا سأسميه "زمن النص" وبه أعني الزمن الذي يتمثل في تركيب النص الزمني فعلا، وهو عمليا ، علاقة بين زمن الفعل وزمن السرد ، ومن خصائصه انه لا يتحدد في الوجود الفعلي لنص من النصوص ، وانه يتشكل على مستوى البنية الكلية ، وانه قد يكون خطيا كما قد يكون مشروخا بطريقة تضع لحظة تالية قبل أخرى سابقة لها تاريخيا ، وهكذا ، وستظهر الأهمية الحاسمة للتمييز بين هذه الأزمنة الثلاثة بعد قليل ، كما ستظهر طاقته النظرية ، وقابليته للتعميم في دراسة جميع أنماط النصوص لا الشعرية فحسب بل النثرية أيضا".
أبو ديب ، كمال . الرؤى المقتنعة ، ص ٦٠٧ .

However, the interruption in time does not happen on the level of the narration time which continues, but on the level of the action time, on the one hand, and on the text time, on the other, on the first level. (AN) indicates that the event which comes after the speech precedes, in experience, the event represented in the action of speaking (أمن.....). On the second level, (AN) indicates that the time of the text is not a linear time, but a non-linear [lit. splittable] time, as it commences at the moment of speaking, in the first place, from the sentence (A1), however, it comes after it by a moment of time which does not actually supersedes it, rather, it precedes it, thus creating a time formula which has the following language structure:-

A1 (M1) + AN(M2)+

However, its time structure is:-

AN(M1)+(A1(M2)+⁶⁶

The above quotation from Abū Deeb clearly demonstrates how his analysis is dominated by mathematical terminology and symbols for the sake of proving the thought with which he is obsessed. This results in the text losing its literary spirit and turns it into language constructions, closer to logic than to literature. This researcher considers that the study of the text should be parallel to the text itself and should circulate in its orbit and reveal the semantic relations that exist between its units, by outlining the features of poetic images and their effect on the structure of the text as a whole, until the textual analysis achieves its purpose, i.e. by producing an analytical text which is like a shadow, in relation to the original text.

⁶⁶- اقتبست الفقرة السابقة على طولها حتى تتضح صورة التحليل عند أبي ديب وكيفية تشخيصه للنصوص .
راجع أبو ديب ، الرؤى المقنعة ، ص ٦٠٧ - ٦٠٨ .

Conclusion:-

Perhaps this study of the introduction about ruins in pre-Islamic poetry has made a humble contribution by revealing the function of ruins and their symbolic indications in the structure of the poem, as a whole, their relations with other units of the text and the significance of their intertwining in the body of the text. Hence I can say:-

First: Every poetic text has its own artistic mechanisms and constituent elements which could not be applied in general to other poetic texts. Doing this results in the artistic experience losing its substance and turns it into a lifeless construction.

Secondly: The application of modern (ready-made) analytical theories to old poetic texts, such as the *mu'allaqas*, and the casting of the critic's intellectual and ideological vision on them could produce a theoretical declaration devoid of real understanding of the nature of the studied text and could turn into an abstract study remote from the spirit of literature.

Thirdly: It became clear to this researcher - and surprisingly so - that the attempts of structuralist critics were focused only on the texts of old Arabic poetry. This confirms the originality of those poetic models and their presence in our literary conscience, because of their characteristically good composition which immortalised them through the centuries. At the same time, this proves that the modern poem has not yet reached the goal of the old one, where the application of modern theories becomes difficult. We do not wish to generalise this opinion over all modern poems because there are exceptions worth stopping at.

Fourthly: Symbol and imagination in the introductions about ruins represent a basic element in forming the poet's creative vision, on the one hand, and the critic's, on the other. We have seen, through our analysis, that stopping by the ruins was not an actual stop and that there is nothing in the old Arabic heritage to indicate that. This supports our hypothesis of the creative activity of the poet's imaginative talent, and how this talent was employed in drawing the poetic image.

Fifthly: We find, through studying Abū Deeb's analytical method, as applied in his lengthy study of pre-Islamic poetry, that he bases his theory on the principle of binary oppositions which he has borrowed from Lévi-Strauss' structuralist analysis of myth. Abū Deeb adopted binary oppositions as a basis for textual analysis which led him to forcibly apply them to the structure of the old poetic text. He strayed away from his path in his attempt to create them, although they are built on contrast and antithesis, in their direct sense, e.g.,). (جنوب وشمال) (حبيب ومنزل) (دخول فحومل) (عرصات وقيعان) This theory of analysis empties poetry of its essence and originality, as a structure which possesses its unique characteristics, poetic images and indicative symbolism. Therefore, Abū Deeb's analysis failed to reveal the symbolism of the poetic image, despite a great deal of artistic observation which represents a pioneering attempt at textual analysis. They stimulated many critical attempts to reread ancient Arabic poetry with new visions based on interrogating the text and revealing its artistic indications.

Conclusion

Structuralism in modern criticism drew the attention of writers and critics to an intellectual movement which aims at establishing an analytical method for literary creativity different from previous traditional methods, and it is from this that the idea of this study has progressed. Through it I have attempted to study structuralist analysis in modern Arabic criticism and to show the extent of its kinship with the old Arabic heritage or the extent of its discontinuity from it. In the light of this study and the conclusions at which I have arrived at the end of every chapter I can sum up these conclusions as follows:-

First:- The questions of sound and meaning and that of the poetic '*amūd al-shi'r*' is one of the old critical phenomena which was analytically tackled by the old critics who formulated their laws. Also these two phenomena have become the axis of critical studies in modern times. By using his critical faculty 'Abd al-Qāhir al-Jurjānī has defined the place of sense in the literary text. This is exemplified in the process of construction which is an art, and thus not limited to sounds only, or to meaning only, but is rather embedded in the composition which basically makes the suitability of a sound in a given place dependent on its meaning and the meaning of the context in which it is arranged, thus making it necessary to put it in that place. However, the question of sound and meaning has attained new concepts and dimensions in contemporary criticism. The modern trends such as the social, realist, psychological schools and the *Dīwān* group have approached this question through the artistic vision of each of them, thus leading to the emergence of the phenomenon of engagement in literature which gives priority to contents which aim at serving the causes of human society. Al-'Aqqād strongly calls for changing the content so as to turn poetry into an expression of the self towards life and existence.

Secondly:- Modern critics have not arrived at a defined vision of these two phenomena, as well as not adding anything new to the old efforts. The critics' contribution to analysing these two phenomena is based on their cultural backgrounds and their political affiliations which makes it equal, in the end of the day, to the old critic's vision. Engagement in literature according to socialist realism - by way of example and not to the exclusion of other schools - does not refer to the attitude of the writer who creates the poetry, rather it refers in principle to the content of the artistic structure of the text. Also, some critics representing socialist realism paid special attention to the content and were scantily concerned with form, while others did not distinguish between form and content. This supports the conclusion which I reach, that this artistic phenomenon is characterised by continuity and perpetuation from the old right to the modern age.

Thirdly:- Arab structuralist critics have derived their structuralist method from Western structuralism and were influenced by the anthropologist Claude Lévi-Strauss and Louis Althusser in structuralist Marxism, Jaques Lacan in structuralist psychoanalysis and Roland Barthes in literary structuralism. However, despite being influenced by Western structuralists they did not manage to escape from the Arabic critical heritage which is present in their thinking and analysis. Thus we can say that the sources of structuralism in the Arab structuralists' analysis turn around two axes: a Western axis represented by the modern critical school and an Arab axis illustrated by the structuralists' leaning to the Arabic critical heritage and its presence in their critical analyses. This conclusion is confirmed by the following statement of Abū Deeb who is one of the pioneers of structuralist criticism in modern Arabic literature: "Modern Arabic literature has not yet managed to assimilate this intellectual and philosophical heritage very well. The linguistic heritage of Ferdinand de Saussure is still completely alien to it,

despite the fact that its theoretical foundations are part of the Arabic linguistic heritage as crystallised by the work of an outstanding critic such as 'Abd al-Qāhir Al-Jurjānī'⁶⁷.

Fourthly:- Many artistic phenomena have appeared in the structuralist analysis in modern Arabic criticism, and these represent artistic axis on which the structuralists have leaned. These phenomena are binary opposition, the poetic, textual construction and rhythmic construction.

The present researcher has surveyed these artistic phenomena and having tracked their source has ended up emphasising that binary opposition is a philosophical concept which has received the attention of thinkers and philosophers from Plato up to Hegel, in our present age, and thus it represents an old intellectual extension. The researcher has proved through his study of the binary opposition phenomenon that it is not a new term or concept in Arabic rhetoric. Antithesis and juxtaposition are not different from the binary opposition through which the poet aims at expressing meanings in a precise manner by way of making their antonyms salient. The researcher has attempted through this study to demonstrate Abū Deeb's exaggerated use of binary opposition in his analysis of the *mu'allāqa* of Labīd and how his obsession with it has led him to create this binary opposition forcibly.

The second phenomenon is the poetic, and here the researcher is of the view that in both its interpretation, as tension or as pleasure and satisfaction according to Barthes, it is equivalent to the concept of beneficial metaphor according to 'Abd al-Qāhir Al-Jurjānī. The poetic in its pure sense, according to Abū Deeb, is nothing else than imagination, for imagination as Ḥāzim al-Qurṭājannī sees it is the act of the listener's realisation of the meaning of the poet's sound through the images, so that an image or

⁶⁷ - Abu Deeb, Kamāl. *Jadaliyyat al-Khafā' wa al-Tajallī*. p. 11. 3rd ed. (Beirut, 1984).

images are created in his imagination and he is affected by conceiving them mentally - and by conceptualising them or imagining something else through them - without reflection, and this leads him to a feeling of relaxation or depression. Therefore, the researcher is of the opinion that the poetic is an avenue which relies on the cultural authority of the critic in his understanding and characterisation of the literary text. In addition, the poetic is an extension which has its historical roots in the discipline of rhetoric because of its use of metaphor and metonymy.

The third phenomenon, textual construction, was much discussed by old and modern critics. Old criticisms made the poetic verse into the "house of meaning" emphasising that the meaning should interact with the construction. However, the modern critics are of the view that the old poetic verse has ceased to be a free domain in which the creative self, as conditioned by emotional experience, could move freely, and hence the conceptions of modernism and contemporaneity have progressed to define the textual construction and the form of writing. Perhaps Adonis is the best representative of this trend. The modernist vision of the form of writing in general and the poetic text in particular for which Adonis has called, because he has been influenced by Nāfir's *Ṣūfī* style of writing, consists of creating thought and an unexpected world, as if the language here is not what is created but the creative itself. In addition, the modernist vision of writing progresses from the space of ambiguity and lack of clarity, while the expression of a precise idea or a definite situation has no place in true poetry, as Adonis puts it.

However, the researcher is of the view that this vision cancels the self (the ego) as it does not constitute the speaker or the author, but rather it is the language itself in the flow of the text. This cancellation of the ego leads to the privilege of the language. The researcher also emphasises that creativity must be based on an idea in which the poet

focuses his feelings and vision, otherwise language could turn into a slab of nouns, verbs and articles.

As for the phenomenon of rhythmic construction, it is one of the artistic phenomena which has occupied a big space in the structuralist critics' analysis. Abū Deeb devoted a lengthy study to it with the object of finding a radical alternative to Al-Khalīl's rhythm. However, the researcher is of the view that Al-Khalīl's metres are well established although each critic's perspective is different. Difference in visions or analytical methods does not imply the unsuitability of the original rule, this being so because modern poets have not essentially abandoned the Khalīl *taf'ilah*. The researcher continues to raise an important question about this significant issue: why the insistence on finding a radical alternative to the Khalīl prosody? This insistence leads, in the researcher's view, to ignoring the old poetic heritage which is based in its construction on Al-Khalīl's metres, on the one hand, and on the other hand to severing the link between the past and the present and to creating a new flimsy poetic situation lacking in cultural authority.

Al-Khalīl's rhythm emerged from that great creative heritage, such as the *mu'allaqas*, and the poets could then express their experiences and emotions and whatever was on their mind in order to create immortal poetry which has now become a target for structuralist analysis. This immense poetic wealth, whether pre-Islamic or medieval, contains many issues and topics, and those metres have never represented a fetter that denied the poet the right to move freely within the space of the poem. We ask: how could it become a fetter limiting the poet's freedom while the later were writing free verse in modern times?

Fifthly: from his study of the introduction about ruins, the researcher holds the view that:-

- Every poetic text enjoys an artistic independence where its elements are concerned and we cannot combine all poetic texts within a single framework, because to do so results in the artistic experience losing its content and turns it into a repetitive lifeless construction.
- The structuralist analysis of pre-Islamic poetry does not spring from the texts themselves, rather, it represents ready-made visions intended to accord with pre-Islamic texts, and sometimes these visions were forcibly applied to those texts.
- The introductions about ruins depend in their composition on symbol and imagination, as there has not been in poetic history a real stopping during which the poet would have wept over his beloved ones. Stopping by the ruins was not a moral commitment towards poetic composition, rather like the offering of due greeting as Bateson maintains. Had this view been correct then all pre-Islamic poems would have adopted such an artistic framework.
- Abū Deeb's analysis of the introduction about ruins is not the only one capable of illustrating the meaning of these introductions. Although he makes sound points sometimes, and departs from the text, at other times, the researcher is of the view that Abu Deeb's method is an eclectic method that concentrates on certain dimensions which agree with his direction while keeping away from other dimensions which lie outwith it. The essential issue here is this: can we make a comprehensive and exclusive structuralist analysis of a text? To which we reply, comprehensive 'no', exclusive 'yes', in that the literary critical theory defines what should be considered

as literary phenomenon and excludes from its framework that which lies outside its theoretical focus.

The influence of modern European schools on modern Arab critics has made them present these schools and theories in an unqualified form, without due attention to the poverty of these trends, thus making them appear as the only ones in their areas. This is what happened with structuralism in Arabic criticism. Also the critics' faithfulness towards what they have borrowed from has caused them to not take care to make it agree with the origins of Arabic thought and has given the impression that these schools suffer from austerity and lack awareness of their first origins in the Arabic heritage.

Bibliography

BIBLIOGRAPHY

‘Abbās, ‘Iḥsān. *Tārīkh al-Naqd al-Adabī ‘ind al-‘Arab: Naqd al-Shi‘r*. (Beirut, 1971).

‘Abd al-Muṭṭalib, Muḥammad. *Al-Balāgha wa-al-‘uslūbiyya*. (Cairo, 1984).

Abu Deeb, Kamāl. *al-Ru‘a al-Muqanna‘a-Naḥwa Manhaj Binyawī fī Dirāsāt al-Shi‘r al-Jāhilī* (Cairo, 1986).

_____. *Fī al-Binya al-‘Iqā‘iyya li -al-Shi‘r al-‘Arabi*. 3rd ed. (Baghdad, 1987).

_____. *Jadaliyyat al-Khafā ‘ wa al-Tajallī*. 3rd ed. (Beirut, 1984).

_____. *Fī al-Shi‘riyya*. 1st ed. (Beirut, 1987).

Abrams, M. H. A. *Glossary of Literature Terms*. 5 ed. (New York, 1985)

Adonis (‘Ali Aḥmad Sa‘īd) *Zaman al-Shi‘r*. 2nd ed. (Beirut, 1978).

_____. *Al-Thābit wa-al-Mutaḥawwil- Baḥṭh fī al-‘Ittibā‘ wa-al-‘Ibdā‘ ‘ind al-‘Arab:*

A) *al-‘uṣūl*. 4th ed. (Beirut, 1983).

B) *Ta‘ṣīl al-‘Uṣūl*. 3rd ed. (Beirut, 1982).

C) *Ṣadmat al-Ḥadātha*. 4th ed. (Beirut, 1983).

_____. *Muqaddima li -al-Shi‘r al-‘Arabi*. 4th ed. (Beirut, 1983).

_____. *al-Shi‘riyya al-‘Arabiyya*. 2nd ed. (Beirut, 1989).

Aḥmad, Muḥammad Fattūḥ. *Al-Ramz wa al-Ramziyya fī al-Shi‘r al-Mu‘āṣir*. 2nd ed.

(Cairo, 1978).

Al-Āmidī. *Al-Muwāzana*, ed. by A. Ṣaqr, 4th ed. (Cairo, 1960).

Al-‘AsKārī Abū Hilāl. *Kitāb al-Ṣinā‘at*, ed. Mufīd Qamīḥa. (Cairo, 1981).

Al-Jurjānī, 'Alī ibn 'Abd al-'Azīz. *Al-Wasāṭa bayna al-Mutanabbī wa khuṣūmihi*. ed. by al-Shādhilī H. (Cairo, 1985).

Al-'Aqqād, 'Abbās Maḥmūd. *Ibn al-Rūmī Ḥayātuh min shi'rīh*. 2nd ed. (Cairo, 1921).

_____. *Shu'arā' Miṣr wa-Bi'atuhim fī al-Jīl al-Māḍī*, (Cairo, 1937).

_____ and al-Māzinī, I. *Al-Dīwān*, (Cairo, 1921).

Al-Daidī, 'Abd al-Fattāḥ. *Al-Naqd wa al-Jamāl 'ind al-'Aqqād*. (Cairo, 1987).

'Ālim, Maḥmūd Amīn. *Al-Thaqāfa wa-al-Thawra*. (Beirut, 1970).

_____. *Mafāhīm wa-Qaḍāyā 'Ishkālīyya*. (Cairo, 1989).

_____. *al-Wa'y wa-al-Wa'y al-Zā'if fī al-Fīkr al-'Arabī al-Mu'āṣir*. (Cairo, 1988).

_____ and Anīs, 'Abd al-'Azīm. *Fī al-Thaqāfa al-Miṣriyya*. (Cairo, 1955).

Al-Mākirī, Muḥammad. *Al-Shakl wa-al-Khiṭāb*. 1st ed. (Beirut, 1991).

Al-Quṭṭ, Abd al-Qādir. *Al-'Ittijāh al-Wujdānī fī al-Shi'r al-'Arabī al-Mu'āṣir*.

2nd ed. (Beirut, 1981).

Al-Rabī'ī, Maḥmūd. *Fī Naqd al-Shi'r*, (Cairo, 1975).

Al-'Umrānī, Fārūq. *Taṭawwur al-Naẓariyya al-Naqdiyya 'ind Muḥammad Mandūr*.

1st ed. (Cairo, 1988).

'Amir, Fathī Aḥmad. *Fī Mir'āt al-Shi'r al-Jāhilī*. (Cairo, 1977).

'Amir, Madiḥa. *Qiyam fanniyya wa-jamāliyya fī Shi'r Ṣalāḥ 'Abd al-Ṣabūr*. 1st ed. (Cairo, 1984).

_____. *Wāqī' al-Qaṣīda al-'Arabiyya*. 1st ed. (Cairo, 1984).

'Aqqād, 'Amir, *Ma'ārik al-'Aqqād al-Adabiyya*. 2nd ed. (Beirut, 1982).

- Arberry, A. J. *The Seven Odes*. 1st ed. (Edinburgh 1957).
- Aristotle. *The Art Of Rhetoric*. Translated with an Introduction and notes by H. C. Lawson - Tancred. (London, 1991).
- As'ad, Muḥammad. *Baḥṭhan 'an al-Ḥadātha*. 1st ed. (Beirut, 1986).
- 'Uṣfur, Jābir. *Maḥmūd al-Shi'r*. 2nd ed. (Beirut, 1982).
- 'Awad, Rītā. *Binyat al-Qaṣīda al-Jāhiliyya*. 1st ed. (Beirut, 1992).
- 'Awad, Yūsuf Nūr. *Al-Ṭayyib Ṣāliḥ fī Manẓūr al-Naqd al-Binyawī*. (Jidda, 1983).
- 'Ayyad, Shukri Muhammad. *Madkhal 'Ila 'ilm al-ushūb*. 1st ed. (Cairo, 1982).
- Banānī, Muḥammad al-Ṣagīr, *al-Naẓariyyāt al-Lisāniyya wa al-balāghyya 'ind al-'Arab*. 1st ed. (Beirut, 1986).
- Bannet, E. T. *Structuralism and Logic of Dissent*. 2nd ed. (London, 1991).
- Barthes, R. *The Pleasure of the Text*. Trans. By Richard Miller. (London, 1990).
- _____. *Image Music Text. Essays selected and translated by Stephen Heath*. (London, 1977).
- Barrāda, Muḥammad. *Muḥammad Mandūr wa tanẓīr al-Naqd al-'Arabī*. 2nd ed. (Cairo, 1986).
- _____. *Mujallat al-Thaqāfa al-Jadīda*. Issue No. 9 (Beirut, 1987).
- Cann, R. *Formal Semantics*. 1st ed. (London, 1993).
- Barry, Peter. *Issues in Contemporary Critical Theory. A Selection of Critical Essays*. 3rd ed. (London, 1993).
- Bateson, M. C. *Structural Continuity In Poetry*. (Harverd University, 1963).
- Belsey, C. *Critical Practice*. 1st ed. (London, 1980).

Binayys, Muḥammad. *Al-Shi'r al-'Arabī al-Ḥadīth-Binyātuhu wa 'Ibdālātuhu* (al-Shi'r al-Mu'āṣir) 1st ed. (Morocco, 1990).

_____. *Al-Shi'r al-'Arabī al-Ḥadīth-Binyātuhu wa 'ibdālātuhu* (Musā'alat al-Ḥadātha) 1st ed. (Morocco, 1991).

Birch, D. *Language, Literature and Critical Practice*. 1st ed. (London, 1989).

Chomsky, Noam. *Al-Lugha wa Mushkilat al-Ma'rifa*, tra. By Hamza al-Muzaini. 1st ed. (Morocco, 1990).

Culler, J. *Structuralist Poetic*. 8th ed. (London, 1993).

De Saussure, Ferdinand. *Course in General Linguistics*. Translated and Annotated by Roy Harris.

Dictionary of Language & Applied Linguistics. Edited by Jack C. Richards, John Platt and Heidi Platt. 2nd ed. (London, 1992).

Diyāb, 'Abd al-Ḥayy. *'Abbās al-'Aqqād Nāqidan*. (Cairo, 1965).

Eagleton, T. *Literary Theory - An Introduction*. 1st ed. (London 1983).

Faḍil, Ṣalāḥ. *Manhaj al-Wāqī'iyya fī al-'Ibdāl al-Adabī*, (Cairo, 1978).

_____. *Naẓariyyat al-Binā'iyya fī al-Naqd al-Adabī*, (Cairo, 1978).

Fihri, 'Abd al-Qādir al-Fāsī. *Al-Lisāniyyāt wa al-Lugha al-'Arabiyya*. 2nd ed. (al-Ribāṭ - Morocco, 1988).

Ghadhdhāmī, Muḥammad 'Abdallāh. *Al-Khaṭī'a wa al-Takfīr*. (Jidda, 1985).

_____. *Tāqāfat al-As'ila*. 1st ed. (Jidda, 1992).

Greimas, A. J. *Structural Semantics*, Trans. D. McDonnell (University of Nebraska Press, Lincoln and London, 1983).

Hadya, Muḥammad 'Alī. *Al-Ṣura fī Shi'r al-Diwāniyyin bayna al-Nazariyya wa al-Taṭbīq*. 1st ed. (Cairo, 1984).

Hawkes, T. *Structuralism and Semiotics*. 1st ed. (London, 1977).

Hilāl, Muḥammad Ghunaimī, *al-Naqd al-Adabī al-Ḥadīth*. (Cairo, 1979).

Ḥusayn, Tāhā. *Ma'a al-Mutanabbī*. 10th ed (Cairo) No date.

_____. *Mustaqbal al-Thaqafa Fi Misr*. 1st ed. (Beirut, 19973).

_____. *Fusūl fī al-Adab wa al-Naqd*. 1st ed (Beirut, 1973).

Ibn Qutaiba. *Al-Shi'r wa al-Shu'rā'*. Edited by Aḥmad Muḥammad Shākr, 2nd ed. (Cairo, 1966).

'Ibrāhīm, Zakariyya. *Mushkilat al-Binya*. (Cairo, n.d).

'Id, Rajā'. *Falsafat al-'Itizām fī al-Naqd al-Adabī al-Ḥadīth*. (Cairo, 1975).

_____. *Lughat al-Shi'r* (Alexandria, 1985).

_____. *Al-Tajdīd al-Musiqī fī al-Shi'r al-'Arabī*, (Alexandria, n.d.)

Khafājī, Muḥammad 'Abd al-Mun'im. *Al-'Uslūbiyya wa al-Bayān al-'Arabī*. 1st ed. (Cairo, 1992).

Jāḥiẓ. *Al-Bayān wa al-Tabayin*, ed. By Al-Sandubī, H. 2nd ed. (Cairo, 1932).

John Sturrock. *Structuralism and Since From Lévi Strauss to Derrida*. (Oxford University, 1979).

Jurjānī, 'Abd al-Qāhir. *Asrār al-Balāgha*, ed. by Rashīd Riḍā. 1st ed. (Beirut, 1992).

_____. *Dala'il al-'Ijāz*, ed. By Rashīd Riḍā, 3rd ed. (Cairo, 1946).

Laḥmadānī, Ḥamīd. *Binyat al-naṣṣ al-Sardī*. 2nd ed. (Morocco, 1993).

Lévi-Strauss, Claude. *Structural Anthropology*. Translated by Claire Jacobson and Brooke Grundfest Schoepf. (London, 1977).

Lynn, S. Texts and Contents, *Writing about Literature with Critical Theory*. 1st ed.

(U. S. A. 1994).

Maḍī, Shukrī 'Azīz. *Fī Naẓariyyat al-Adab*. 2nd ed. (Beirut, 1986).

Makkī, al-Ṭahir Aḥmad. *Al-Shi'r al-'Arabī al-Mu'āṣir*. 2nd ed. (Cairo, 1983)

Manṣūr, 'Izz al-Din. *Dirāsāt Naqdiyya*. (Beirut, 1985).

Maruwwa, Ḥusayn. *Dirāsāt Naqdiyya fī Daw' al-Manhaj al-Wāqī 'ī*. 3rd ed. (Beirut, 1986).

Masaddī, Abd al-Salām. *Al-Lisāniyyāt min khilāl al-Nuṣūṣ*. 2nd ed. (Tunis, 1986).

_____. *Al-Naqd wa al-Ḥadātha*. 1st ed. (Beirut, 1983).

_____. *Al-'Ushubiyya wa al-'Uslūb*. 3rd ed. (Tunis, 1982).

_____. *Al-Naẓariyya al-Lisāniyya wa al-Shi'riyya fī al-Turāth al-'Arabī min khilāl al-Nuṣūṣ*. (Tunis, 1988).

_____. *Al-Shi'r wa Mutaghayyrāt al-Marḥala*. (Baghdad, 1985).

Mubārak, Ḥannūn. *Durūs fī al-Simiya'iyyt*. 1st ed. (Morocco, 1987).

Muṭṭāḥ, Muḥammad. *Dināmiyyat al-Naṣṣ*. 2nd ed. (Morocco, 1990).

Muqdād, Qāsim. *Handasat al-ma'na fī al-Sard al-'Usṭūrī al-Malḥamī (Jiljāmish)*. 1st ed. (Damascus, 1984).

Mūsā, Munīf. *Fī al-Shi'r wa al-Naqd*. 1st ed. (Beirut, 1985).

Naṣīf, Muṣṭafa. *Al-Lugha wa al-Tafsīr wa al-Tawāṣul*. (Kuwait, 1995).

Nāṣīf, Muṣṭafa. *Mushkilat al-Ma'na fī al-Naqd al-Ḥadīth*, (Cairo, 1970).

_____. *Qirā'a thāniya lī Shi'rinā al-Qadīm*. (Beirut, 1981).

_____. *Al-Ṣūra al-Adabiyya*. (Cairo, 1985).

Nāṣr, 'Aṭif Jawda. *Al-Khayāl*. (Cairo 1984).

Newton, K. M. *Twentieth - Century Literary Theory*, 5th ed. (London, 1993).

Nicholson, R. *Literary History of the Arabs*.

Nuwaihi, Maḥammad. *Qaḍiyyat al-Shi'r al-Jadīd*. Cairo, 1964. Peter Barry. 1st ed.
(London, 1987).

Piaget, Jean. *Structuralism*. (New York, 1970).

Powell, A. E. *The Romantic Theory of Poetry*.

Qamīḥa, Mufīd Muḥammad, *al-'Ittijāh al-'Insānī fī al-Shi'r al-'Arabī al-Mu'āṣir*.
1st ed. (Beirut, 1981).

Qāsim, 'Adnān Ḥusayn. *Al-Taṣwīr al-Shi'rī*. 1st ed. (Kuwait, 1988).

Qurṭājannī, Ḥāzim. *Minhāj al-Bulaghā' wa Sirāj al-'Udabā'*. 3rd ed. (Beirut 1986).

Sa'īd, Khālida. *Ḥarakiyyat al-'Ibdā'*. (Beirut, 1979).

Sakkūt, Ḥamdī. *'Abbās M. Al-'Aqqād*. (Cairo, 1983).

Sammān, Maḥmūd 'Alī. *Al-'Arūḍ al-Jadīd: Awzān al-Shi'r al-Ḥunur wa Qawāfih*. 1st ed.
(Cairo, 1979).

Ṣammūd, Ḥammādī. *Mu'jam Muṣṭalaḥat al-Naqd al-Ḥadith*. Periodical, Published by
University of Tunisia. Issue No. 15, 1977

Scholes, R. *Structuralism in Literature - An Introduction*. (Yale University, 1974).

Selden, R. *Practising Theory and Reading Literature*. 1st ed. (London, 1989).

Sharif, Aḥmad Ibrāhīm. *Al-Madkhal 'ilā Shi'r al-'Aqqād*. 2nd ed. (Beirut, 1988).

Shūbāshī, Muḥammad Mufīd. *Al-Adab wa Madhāhibuh*. (Cairo, 1970).

Stetkevych, Suzanne Pinckney. *Structuralist Interpretations of Pre-Islamic Poetry Critique and New Directions. Journal of Near Eastren Studies*. Vol. 42, No. 2, p. 85-105 (1983).

Şubhî, Muhyî al-Dîn. *Naẓariyyat al-Naqd al-'Arabî-Taṭawwurihâ 'ilâ 'Aşrinâ*. Libya 1984.

Ṭabāna, Badawî. *Al-Bayān al-'Arabî*. 5th ed. (Cairo, 1972).

_____. *Qaḍāya al-Naqd al-Adabî*. (Cairo, 1984).

Ṭarabulsî, Muhammad al-Hadî. *Khaṣā'is al-'Uslūb fî al-Shawqiyyāt*. (Tunis, 1981).

Todorov, Tzvetan. *Introduction to Poetics*. Translated by Richard Howard. (London, 1981).

Tulayma, 'Abd al-Mun'im. *Muqaddima fî Naẓariyyat al-Adab*. (Cairo, 1973).

'Umar, Aḥmad Mukhtār. *'Ilm al-Dalāla*. 1st ed. (Kuwait, 1982).

'Uthmān, 'Iṭidāl. *'Idā'at al-Naṣṣ*. (Beirut, 1988).

Wa'ar, Māzin. *Naḥwa Naẓariyya Lisāniyya wa 'Arabiyya Ḥadītha*. 2nd ed. (Damascus, 1982).

Zakî, Aḥmad Kamāl. *al-Naqd al-Adabî al-Ḥadīth*. (Cairo, 1972).

Zawzanî. *Sharḥ al-Mu'allaqāt al-'Ashr*. (Bierut, 1991).

Zāyid, 'Alî 'Ashrî. *'An Binā' al-Qaṣīda al-'Arabiyya al-Ḥadītha*. (Cairo, 1978).

Zāyid, 'Alî 'Ashrî. *'Istid'ā' al-Shakhṣiyyāt al-Turāthiyya*. (Morocco, 1978).